

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3577.

SATURDAY, MAY 16, 1896.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**GUILDHALL.—EXHIBITION OF WATER-COLOUR DRAWINGS** open daily. Week days, 10 to 7; Sundays, 3 to 7. Admission free.

## THE FOLK-LORE SOCIETY.

The NEXT EVENING MEETING will be held at 22, ALBEMARLE-STREET, Piccadilly, on TUESDAY, May 19, at 8 p.m., when the following Papers will be read, viz.:—A Paper entitled "The Genesis of a Romance—Hero as illustrated by the Evolution of 'Tallifer de Léon,'" by Mr. F. W. BOURDILLON; and a Paper on "The Hood Game as played at Haxey, in Lincolnshire," by Miss M. PEACOCK.

11, Old Square, Lincoln's Inn, May 6, 1896. J. A. MILNE, Secretary.

**THE NATURAL HISTORY ROOM** of the ST. GEORGE, HANOVER-SQUARE, PUBLIC LIBRARY, Buckingham Palace Road (to connect the Library with Museums). The Library Commissioners beg to announce that this Room is OPEN, without charge, from 3 to 9 p.m. DAILY. It contains Specimens, with Explanatory Labels, Reading-Cases, and Books of Reference for Teachers, Governors, Students, and others.

**PRINTERS' PENSION, &c., CORPORATION.**—THE ANNIVERSARY FESTIVAL will take place on MONDAY, May 18, at the WHITEHALL ROOMS of the HOTEL METROPOL, under the Presidency of His Grace the LORD ARCHBISHOP of CANTERBURY.

Tickets, One Guinea each, to be had of J. S. HODSON, F.R.S.L., Secretary. Gray's Inn Chambers, 20, High Holborn.

**LONDON ASSOCIATION OF CORRECTORS** of the PRESS.—Established 1854.—THE SIXTH ANNUAL DINNER will take place on SATURDAY, May 30, at the HOLBORN RESTAURANT (Venetian Salon), under the Presidency of L. UPOOTT GILL, Esq., supported by Authors, Publishers, and Printers. The names of Gentlemen willing to support the Chairman will be gladly received by the Secretary, Mr. JOHN RANDALL (to whom cheques may be made payable), at the Offices of the Association, 33, Chancery-lane, W.C.

**WILL** any of the late Captain Sir RICHARD F. BURTON's Literary Friends who possess LETTERS from him of general interest kindly communicate by post with his Niece, GEORGINA M. STIEBER, Grosvenor, Gipsy-hill, S.E.7.

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## COUNTY BOROUGH OF SALFORD.

MUNICIPAL TECHNICAL INSTITUTE. The following appointments are about to be made, viz.:—CHIEF LECTURER IN CHEMISTRY. Salary 300l. CHIEF LECTURER IN DYING. Salary 150l. ART MASTER. Salary 220l. Forms of application and particulars of duties may be obtained upon application to the SECRETARY, at the Institute, Peel Park, Salford. By order, SAMUEL BROWN, Town Clerk. Town Hall, Salford, May 6, 1896.

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The Committee invite applications for the POST OF HEAD MASTER of the above School. The commencing salary is 200l. per annum. A schedule of duties and particulars may be had on application to the undersigned.

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## CHRIST CHURCH, OXFORD.

AN ELECTION, without examination, will be held at Christ Church on THURSDAY, June 26, 1896, to a LECTURESHIP IN CLASSICS. The Lecturer must be unmarried, and will be required to reside in College. His stipend will be in the first instance 300l. a year, with rooms rent free. After one year's service he will be eligible for an Official Studentship.

The Lecturer will be required to take Pass Work. He will enter on his work in the Michaelmas Term of 1896, and will ultimately be made responsible for a considerable share in the Pass Lectures and teaching of the House.

Candidates are requested to send their applications to the DEAN on or before Monday, May 25, with not more than three testimonials, and with any references they may wish to give.

**THE LONDON SCHOOL OF ECONOMICS** and POLITICAL SCIENCE.—A LECTURER ON POLITICAL SCIENCE will be appointed EARLY IN JULY, 1896. The duties of the Lecturer will be (1) to organize under the supervision of the Director of the School, and to conduct "Special Classes" in Political Science, similar to those already established in Economics; and (2) to Lecture during the Three Terms of the School Year. Salary 150l. per annum. The appointment will be made in the first instance for one year only.—Applications, with testimonials, should be sent on or before June 30 to the Director, the London School of Economics and Political Science, 9, John-street, Adelphi, W.C.

TWO RESEARCH STUDENTSHIPS will be awarded at the END of JULY, 1896. (1) Of the value of 100l. a year, for Two Years, open to Men or Women. (2) Of the value of 50l. a year, for Two Years, for Women Students only. The selected Candidates will be expected to devote themselves to the investigation of some subject in Economics or Political Science.—For full particulars apply to the Director, the London School of Economics and Political Science, 9, John-street, Adelphi, London, W.C.

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1 o'clock precisely, the LIBRARY of THOMAS HOPE, Esq., of Wat-  
ford, who is leaving his residence for Southampton, comprising a  
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STEIN, Esq., of Weeting Hall, Brandon, Norfolk, consisting of Works  
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lected by Ralph Thoresby, the Historian of Leeds—Engravings—  
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On MONDAY, May 18, the CELLAR of WINES of CAPTAIN J. H. PLATT, removed from Dene Park, Tunbridge, and Fine Wines from various other sources.

On TUESDAY, May 19, the COLLECTION of PICTURES and DRAWINGS of the late ALFRED BELL, Esq.

On TUESDAY, May 19, OLD ENGLISH SILVER PLATE, CASKET of JEWELS and LACE, the Property of a LADY.

On WEDNESDAY, May 20, and Following Day, the COLLECTION of DRAWINGS by OLD MASTERS of the late Right Hon. the EARL of WARWICK.

On THURSDAY, May 21, a CASKET of JEWELS, the Property of a LADY, and JEWELS, SNUFF-BOXES, MINIATURES, and LACE from other sources.

On FRIDAY, May 22, choice WATER-COLOUR DRAWINGS from the Collection of the late RICHARD CUMMING, Esq., and a COLLECTION of PICTURES and DRAWINGS by F. GUARDI, the Property of a GENTLEMAN.

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On MONDAY NEXT, May 18, unreserved Sale of the very important Collection of Modern Oil Paintings (by direction of WILLIAM BOWN, Esq., of Holly Lawn, Beech-lanes, Edgbaston, near Birmingham).

**MESSRS. WALTER LUDLOW & BRISCOE** will **SELL** by AUCTION, WITHOUT RESERVE, on MONDAY NEXT, May 18, at 12 o'clock precisely, in the Winter Garden attached to the Residence, the COLLECTION of MODERN PAINTINGS, as above, including Examples of

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SATURDAY, MAY 16, 1896.

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## LITERATURE

*The Paget Papers: Diplomatic and other Correspondence of Sir Arthur Paget, G.C.B., 1794-1807. With Two Appendices, 1808, and 1821-1829. Arranged and edited by his Son, Sir Augustus B. Paget, G.C.B. With Notes by Mrs. J. R. Green. 2 vols. (Heinemann.)*

SIR AUGUSTUS PAGET has done good service in at length issuing a selection from the family and official documents which came into his possession a quarter of a century ago, but which until quite recently, as he says, he "never had time to look into"; for these volumes contain several instructive details of Pitt's foreign policy and its working out by statesmen less brilliant than Pitt, which are barely or not at all elucidated by other records of the period. We know, perhaps, nearly everything there was to tell concerning the great battles that were fought, and the skill and valour of those who engaged in them, while England was opposing the forces of the French Revolution and its Napoleonic outcome; but most historians and diarists have ignored or slurred over the bungling and tricky diplomacy which played quite as important a part as soldiery in the business. On this squalid side of the memorable contest 'The Paget Papers' throw valuable light. They also supply a good deal of amusing information about home affairs and some of the notable persons mixed up in them.

Sir Arthur Paget, born in 1771, was the third son of the first Earl of Uxbridge, his eldest brother being the Marquis of Anglesey who distinguished himself at Waterloo and was twice Lord Lieutenant of Ireland, and two other brothers being famous soldiers, while a fourth was a famous sailor. They were a brilliant family, and though Arthur, choosing diplomacy for his profession, was only fitfully employed in it and retired early in life, he appears to have been one of the cleverest of the number.

The first responsible work on which he was engaged illustrates clearly and unpleasantly the statesmanship of a century ago. In 1794 Lord Malmesbury, as Minister at Berlin, arranged with the Prussian Government that, in consideration of its

being paid 300,000*l.* down and 50,000*l.* a month, it should employ an army of 62,000 men in protecting Holland from French invasion. But the Prussians had more than enough to do in fighting the Poles on their other frontier, and were at heart as much in sympathy with the French as with the Dutch or the English. Though they gladly accepted the subsidy, and protested loudly when instalments were in arrear, they barely made a pretence of applying any portion of it to the promised use. Through more than six months, until the bargain was abandoned, Lord Malmesbury had to dance attendance on King Frederick William and his military advisers, vainly endeavouring to get money's worth for the English remittances; and meanwhile young Mr. Paget was similarly employed as *chargé d'affaires* at Berlin in coaxing, threatening, and haggling with the Prussian Foreign Office. As he was only twenty-three years old at the time, and had enjoyed but a short diplomatic training in St. Petersburg and elsewhere, the shrewdness and boldness with which he applied himself to the task were remarkable, and it is not at all to his discredit that he failed in it and found it irksome.

While at Berlin the safety of Holland was not the only question in which he concerned himself. He had long been an intimate friend of the Prince of Wales, his senior by nine years, and in September, 1794, he heard "with the greatest surprise, sorrow, and indignation" that a marriage had been arranged between his Royal Highness and Princess Caroline of Brunswick. Thereupon he wrote in hot haste a "most private and confidential" letter to Lord St. Helens, Ambassador at the Hague, urging him to prevent the match, and recommending instead one with Princess Louise of Prussia, "a person in whom all the qualities are united that can render a woman eligible as a wife, a mother, and a princess." But Lord St. Helens declined to interfere. His reply was cynical:—

"Lord Bacon advises us 'to be wary in our dealings with Kings and Princes, for that their Reason (when they have any) is a different kind of Reason from that of other men,'—and the truth of this Maxim is without doubt most strongly confirmed by the Courtship to which you allude; since tho', in a case like this of a pretty woman with an indifferent reputation, a man might naturally enough be so much captivated by the sight of her person as to be willing to marry her notwithstanding the stain on her reputation, it is in truth utterly inconceivable that he sh<sup>d</sup> fall in love with her reputation only, and without having seen her person. I am afraid however that the engagement is too far advanced to be now dissoluble, and therefore we must endeavour to make the best of it, and to hush up all bad stories."

Mr. Paget returned to England in time to be present at the wedding he disapproved, and there seems to have been no break in his intimacy with the Prince, though the first of the many letters here printed which are addressed to "My dear Arthur" by his "sincere and affectionate friend, George," was not written till after Princess Caroline had left the home she objected to share with Lady Jersey. Refusing at least one diplomatic appointment, he sat in Parliament as member for Anglesey, joined in the gay life of his aristocratic circle, and otherwise

amused himself until, in the autumn of 1798, he proceeded as Envoy Extraordinary to the Elector of Bavaria.

His task at Munich was to induce the Bavarian Government, if he could, to join with Austria and the Coalition in the approaching war with France. The Bavarians, however, would do nothing without a subsidy, and this the British Government did not see its way to provide. Mr. Paget spent half a year in scolding and expostulating, till at length the Elector took such umbrage at his plain language that his recall was asked for. His view of the situation was summed up in a letter, written in December, 1798, to Sir Morton Eden, the British Minister in Vienna:—

"The Archduke Charles is at present with us, endeavouring to inspire these people with something like vigour, but it is a Sisyphean Task that he has undertaken. I declare to God I never met with such a set in my Life—they have not a single Regiment either Infantry or Cavalry complete, nor can I find that they are taking any measures to render them so. The few troops they have, they wanted to send into the Upper Palatinate, but this plan the Archduke at once very properly rejected. Nobody has any weight here but Monsieur Alquier, so I take it for granted they have made their arrangements with him. Indeed when I look around me, I do not find that their neighbours are doing much better. The conduct of these Great German Powers it is beyond my capacity to calculate the wisdom of."

Mr. Paget, still only seven-and-twenty, adopted, with all a young man's enthusiasm, the hatred of "the french" (he seldom wasted a capital upon them) which the leaders of his party did their utmost to foment. Any who did not agree with him as to the duty of stamping out the lawless desire for liberty which had asserted itself in the French Revolution, and was spreading or had sympathizers in other parts of Europe, he denounced in the strongest terms. Even Canning, who wrote as follows in March, 1799, was too sober for him:—

"We are all in anxious expectation of news of the opening of the Campaign, having heard in a way that leaves us no doubt of its truth (I trust it will turn out as true as we believe it) that the French have declared War against the K. of Hungary & Bohemia. For my part I have made up my mind to hear that the Austrians are terribly beaten. But I do not much care. Next to their *setting* a good example, the best thing is that they should be made an example for the rest of Europe. Those Powers who will not fight, ought to fall. The only means by which the French could now shake the firmness and decision of this Country, would be by shewing in any one instance the possibility of a *safe compromise* with them. In that case I would not answer for our holding out as we ought to do. But as long as they go on overwhelming every body who is stupid enough to trust to them, we are as safe as we can be till they are finally overwhelmed themselves. Upon these principles, I scarcely care whether the first account you send be of a victory or a defeat."

It was not only with the political shortcomings of Bavaria that Mr. Paget was dissatisfied. From a letter of the Duke of Cumberland's we learn that he had written to the Prince of Wales, "giving a woeful description of Munich and its Beauties." "After England I can easily conceive this possible," added the duke; "however, a man who knows Womankind like you will

perfectly sound them." Some time before this Mr. Paget had become engaged to the widowed Duchess of Rutland, and it is characteristic of the manners of the time that the friend who was deputed, or who undertook, to carry on the courtship in his absence was the Prince of Wales. In January, 1799, the Prince wrote from Belvoir, where he was visiting:—

"The Lady of the Mansion on the Birthday was dressed more superbly, look'd more nobly, *dans le grand genre*, as it should be, & more beautifully than I have seen her for months & indeed almost I may say years, & she did the honours of that immense fête in a manner that no one but herself knows how to do. I really figured to myself what with the Ancient appearance of the Castle, the prodigious concourse of the Natives without, & the numbers of the bettermost sort within doors, together with the Illuminations, the Music, the noise & the bustle, that I was transported in a dream to some of those scenes which we have read the description of having existed in the days of Chivalry. But to return to the Lady of the House, though she exerted herself to the utmost, still it was evident that there was a gloom that hung about her, which she could not conquer & which deadened every pleasing event that took place, & which she would have supremely enjoyed under other circumstances. I am almost the only person, she tells me, that she can venture to talk to. Of course I need not add, my dear friend, that we have had much, much conversation. On my Soul I think I never did see any Creature in all my Life so perfectly attached as she is, indeed my dear Arthur you never will be able to shake it off; I almost, from the manner in which she talks of you, the animation, the passion with which she dwells upon your name, & upon every circumstance that regards you, should think you to blame were you to attempt ever to break through it, as I am confident it would cost her, her life."

This entertaining letter ends with a lively account of other princely occupations besides vicarious courtship at Belvoir.

In spite of the Prince's entreaties, and notwithstanding the attractions of Belvoir and Carlton House, Arthur Paget continued to be for some while longer "one of the sanctioned spies and hidden lamps of Lord Grenville" and other Foreign Secretaries. After a holiday in England he went to Palermo as envoy to the King of the Two Sicilies. His chief business was to try to persuade his Sicilian majesty to return from Palermo to Naples, and there take up a more dignified position as the ally of Austria and champion of Italian independence against French aggression. The Southern Italians, however, he found even more cowardly and apathetic than the Bavarians and Prussians; and his difficulties were increased by the opposition of Lady Hamilton. Her husband, indignant at being ousted from the Legation by young Paget, put every possible obstacle in his way; and when at length Sir William left Palermo, Lady Hamilton remained to make mischief at the Bourbon court, and, although Mr. Paget thought at first that he had a firm friend in General Acton, he found himself thwarted by every one. To Sir Charles Whitworth, the Minister in St. Petersburg, he wrote in May, 1800, soon after his arrival:—

"In my letter from Vienna I wrote you word that my instructions were positive about getting the K. of Naples back to that place, in consequence of which I have had a great deal of dirty

work, & the worst of it is that I have not been quite so successful as one might have wished. I have exacted a promise that he will return, but I cannot get them to fix an early period; the truth is that H.S.M. *has a very proper sense of Danger*—in other words he is a *bad Poltroon*, and there are certainly a set of discontented people at Naples who are, as we should say, *up to anything*. The Queen has taken an aversion to me, & opposes everything I propose, but she has lost her Influence and Acton does every thing, & with him I am upon the best terms, save that we quarrel and spar nearly as often (as) we meet. I hope & trust that we shall remove from hence before what I have to ask of you can be put in practice, but I wish you would have instructions sent to the Russian Minister here to second me in this desirable business. He wishes it & sees the necessity of it as much as I do, but he is *not like us*, for he dare not act otherwise than in the letter of his Instructions, & he has none upon this Subject. This Country is really in a most distracted state, & it is expected of me at home that I should do wonders in bringing back order and system; & in short a regular form of Gov't."

Mr. Paget passed more than a year in Palermo, and had to report at the end of his mission, as he had done over and over again in its course, that it was quite useless. The correspondence of this period, however, is among the most interesting in the collection. It shows—always from the viewpoint of a fierce hater of "the french"—a clear understanding of the affairs of Europe and of the difficulties to be faced in opposing the steadily growing power of Napoleon. It includes also numerous interesting and characteristic letters from Lord Keith and other men of mark, besides some from the Prince of Wales and friends in England, as well as many in which Arthur Paget spoke freely to his parents about family and national concerns. In one, dated April, 1801, he makes a sort of confession of political faith to Lady Uxbridge:—

"With regard to the question of Catholic Emancipation upon which you flatter me by asking my opinion, I must acknowledge that I am decidedly a well wisher to the measure. The objections which might formerly have presented themselves to it seem to me in a great measure, if not entirely, done away by the conduct of the Catholics relative to the Union. It appears to me that they have given the strongest proof of their attachment and Fidelity to the King & his Government that could be required of them. The cause of Roman Catholic and Jacobite were formerly much blended together; from the total extinction of the House of Stuart, all apprehensions upon that subject must be removed. Nor can I imagine that the Protestant Religion would risk the slightest shock from the Measure."

From Palermo Mr. Paget was transferred to Vienna, where he succeeded Lord Minto, and where, between the autumn of 1801 and the summer of 1806, he ably performed the most important diplomatic work entrusted to him. His duty was to watch and, as far as he could, to help in guiding the course of events before and after the signing of the Peace of Amiens and during the earlier stages of the third coalition against France. While at Vienna he lived in such state, thanks to the liberality with which his father supplemented his official allowance, that he was nicknamed "the Emperor." He kept thirty carriages, and, as his son tells us, he had "a household mounted on an equal scale of magnificence." His despatches to Lord Hawkesbury, the Foreign

Secretary in Addington's shortlived Ministry, and to Lord Harrowby, who filled the same office after Pitt's return to power, show that on occasion he could be as haughty in his bearing towards the Austrian Government as in his upholding of English dignity in Vienna society. In April, 1804, for instance, he detailed a two hours' interview with Count Cobentzl, the Emperor Francis's Vice-Chancellor, with reference to the recent seizure of the Duc d'Enghien by Napoleon's order. After preliminary skirmishing—

"I therefore prefaced by requesting the Vice Chancellor, in case any observation not quite consonant with His feelings or in any way disagreeable to him should fall from me, to impute it to zeal and friendly disposition on my part. I then began by declaring to him that I could not reflect without considerable uneasiness and dissatisfaction upon the very slight degree of intercourse which had for some time existed between the two Courts, and that I could not help attributing it to a want of confidence on the part of this Government. Without allowing me to proceed further, Count Cobentzl asked me with an unbecoming degree of warmth, whether I was authorized by my Government to make *this reproach*, that it was not language to be held to a great Court, &c., that if it was to be considered as official he should not lose one instant in making a formal report of my communication to the Emperor, and of taking His Imperial Majesty's commands. I stopped the Vice Chancellor to inform him that I was not aware of having used any expression which warranted the manner in which he had thought proper to interrupt me, and begged that he would be so good as to allow me to repeat what had fallen from me, and that he would attend to it. This repetition had the same effect. He again asked me whether I was authorized to make this declaration, &c. To this second interpellation, which I requested might be the last, I desired him once for all to recollect that it was the King's Minister who was addressing him, that neither my instructions or inclination led me to make use of offensive language, that I was persuaded that mine could not bear any such construction, and that if he proposed that the conversation should be carried on as it had begun, I conceived that it could lead to no good purpose whatever, and had therefore better be terminated."

The altercation continued to be "carried on with much mutual asperity" until, "finding all I had hitherto said of no more avail, and having, I may say, made no more impression than if I had addressed myself to the Winds, I endeavoured to move this miserable Minister by carrying his attention to one or two other very important considerations," the purport of which was to threaten a cessation of friendly relations between the Courts of London and Vienna. "I never," the ambassador said in conclusion, "witnessed the display of so much ignorance, weakness, and pusillanimity on the part of any individual calling himself a statesman."

The Austrian Government meekly submitted to the British envoys boldness and bluntness, but unluckily his warnings and protests exercised no material effect on its foreign policy, and the correctness of his reports as to its ineptitude was proved in due course by the catastrophes at Ulm and Austerlitz. These reports, as well as important letters written to him from London, and by residents at other European courts, which are printed with them, treat of much besides Austrian politics, and they help to elucidate some dark passages in the history of the time. Mr. Paget justly earned the



Order of the Bath which was conferred upon him in 1804, and he might have done much further and more influential service as a diplomatist had not Lord Mulgrave, who was then at the Foreign Office, indiscreetly published one of his outspoken despatches. On that account, apparently, Mr. Fox, who took office in Lord Grenville's Coalition Ministry early in 1806, deemed it necessary to recall the envoy. In 1807 he was employed for three months on a special and futile embassy to the Dardanelles; but his official career came to an end before he was thirty-seven years old.

It would have been otherwise, probably, had Pitt lived. The great statesman's death was a greater blow to the Paget family than to many others among the millions who mourned over it. Three days after the event, on January 26th, 1806, Lord Uxbridge wrote to his son:—

"Alas! Alas! he is dead. A greater loss this Country could not have sustained. I do most sincerely regret him. I have lost my political Sun, & I shall be in no hurry to adopt any one to replace him as my Leader. I am most thoroughly persuaded that so much integrity, so much Talent, so much Energy, and such an undaunted spirit—so truly necessary in these times—is not to be found combined in any one Man. What changes may now take place in the Cabinet I am at a loss to speculate upon. But the Lord deliver us from Mr. Addington."

Although for some years, as appears from his letters, the Prince of Wales continued to look after the Duchess of Rutland as Arthur Paget's future wife, the match was, for some unexplained reason, broken off. In Vienna a warm attachment sprang up between him and Princess Leopoldine, daughter of Prince Esterhazy. Both fathers, however, objected to the marriage, Lord Uxbridge on the ground of difference in religion, and Prince Esterhazy because the ardent lover had proposed to the young lady before speaking to him. A year after the crisis, Arthur Paget, "miserable beyond the power of words to express," wrote to his mother:—

"I did not at the time tell you half I had to go thro'.....but what is still more afflicting, was the state of mind of the poor dear Princess L—. It is only lately that I have learnt the extent of her sufferings upon that unfortunate occasion; they must, from what has reached me, have been most poignant. I have in her lost the most beautiful and the best of creatures,—such a mind, such a heart! as are rarely to be met with,—and God knows into what hands they are to fall. It is not to be believed, all that has been practised to make her forget me. ....One or two other Parties have since been proposed to her, which she has rejected without hesitation, saying as I have heard, that as she will never marry against the consent of her Parents, so she hopes not to be forced to unite herself to a man whom she does not love & esteem."

But before long Princess Leopoldine became Princess Lichtenstein, and in 1809 Sir Arthur Paget married Lady Augusta Fane. Of his later life his son tells less than we should like to know. Till near his death in 1840 he resided in the country, amusing himself chiefly with agricultural pursuits and yachting, and spending a great deal of money in sinking faggots and shingle as a foundation for the "Hard" which he constructed on Southampton Water.

Some interesting letters from Sir Arthur Paget's brother, Lord Paget, afterwards Marquis of Anglesey, are printed in appendices to these volumes, the value of which is enhanced by two dozen portraits, for the most part well chosen and well reproduced. Unfortunately the book has no index, nor even such a table of contents and page headings as might serve as partial guides to its contents. Mrs. J. R. Green's explanatory notes are admirable as far as they go, but too few and short.

*The Mogul Emperors of Hindustan, A.D. 1398-1707.* By Edward S. Holden, LL.D. (Constable & Co.)

WE must confess to some curiosity on opening this volume. A work on Indian history by the astronomer of Lick Observatory is as singular a phenomenon as a treatise on sidereal spectrology by a professor of pastoral theology. One is interested to see whether special training in exact observation, and a strictly accurate and judicial temper of mind, produce any marked results when applied to a subject wholly foreign to the astronomer's usual experience. The answer is an unqualified negative. Dr. Holden does not apply scientific methods to history; apparently he does not consider that the same patient research, verification, and critical use of data, which he would inevitably employ in the record and analysis of physical phenomena, are no less essential to the adequate examination of historical movements and the analysis of historical characters. The present volume might have been compiled by any ordinary bookmaker innocent of the elements of scientific deduction. It is made up of extracts from well-known travellers—such as De Rubruquis, Sir Thomas Roe, Gemelli Careri, and the like; from the Persian writers translated by Sir Henry Elliot and Prof. Dowson; from Blochmann's 'Ain-i-Akbari,' &c. There is nothing new, nothing original between the covers. One finds merely a judicious selection of interesting passages from familiar authorities, strung together with some skill and eye for effect, but without a trace of criticism, or the least attempt to go behind the translations (not always the best available) to the original texts. In fact, it is a collection of brightly written magazine articles, which may very well serve for a sketchy introduction to Mogul history for the general reader, but which cannot assume the slightest air of authority, completeness, or scholarly accuracy. Dr. Holden certainly makes an intelligent use of the ordinary sources, and his view of the period he discusses is generally fair and unprejudiced. If anything, he is disposed to be too favourable to the great emperors of Babar's line; but as he possesses no special qualification to instruct us on a subject to which he confesses he only devoted the spare hours of a single winter, his views and opinions are of comparatively little consequence. The student, who will not be satisfied with sketches and cuttings, however interesting, must still turn to his Elphinstone or Keene to obtain a connected idea of the Mogul period in India.

In a book of this popular and unauthoritative character it were idle to point out errors. It abounds, of course, in inconsis-

tent spellings of Oriental names; they are taken from various translations, and Dr. Holden is naturally unable to correct them. His historical facts are sometimes a little surprising, as when he mentions a Nestorian bishop of Merv in 334 A.D. He might be more scrupulous in acknowledging the sources of some of his extracts, e.g., his Koran verses are from Mr. Lane-Poole's translation in the "Golden Treasury Series"; and the 'Coins of the Mogul Emperors,' wrongly attributed on p. 235, is by the same author. The verses on p. 163 are, we believe, after Sir William Hunter, who, by the way, has permitted Dr. Holden to reprint his able and eloquent article on the 'Ruin of Aurangzeb.' But, passing over errors in the text, there is much to be said about the Indian miniatures reproduced as illustrations to the present work. There are few branches of the history of painting more obscure and less studied than the numerous admirable miniatures which are found in Indo-Persian manuscripts, or collected in albums containing a series of portraits of Indian celebrities. The very few scholars who have made researches in this subject have been exceedingly diffident as to their results; and no professional artist, so far, has devoted much attention to the matter. But Dr. Holden rushes in "where angels fear to tread." The miniatures he copies are "entirely authentic" and "contemporary," and their attribution is in his mind beyond a doubt. As to "contemporary," we may judge of Dr. Holden's easy canons of criticism by the following statement:—

"By the liberal action of the authorities of the British Museum.....I received permission to copy the portraits of the Mogul kings from a collection of rare and exquisite Indian drawings by contemporary artists, which constitutes one of its many treasures. The group of four emperors—Babar, Humayun, Akbar, Jahangir.....is reproduced from a MS. of the 'Shah-Jahan-Nameh,' &c."

Now, between the death of Babar and the original writing of the 'Shah Jahān Nāmeḥ' (to say nothing of this particular MS.), there was an interval of a century and a quarter, and how the artist who illuminated a history of Shāh Jahān with a miniature of Babar could have been "contemporary" with both emperors may be left to the astronomical mind to explain. A mere historian or a mere artist would hardly have blundered thus.

With regard to the attribution of some of the miniatures, if the frontispiece really represents Mumtāz-i-Mahal, the wife of Shāh Jahān, there can be no doubt that the central miniature opposite p. 128 represents the same princess, and not Nūr-Mahal as there ascribed. The other portrait of Nūr-Mahal, p. 256 (which we do not firmly believe in, however), shows a totally different woman. But there is grave reason to mistrust these Indian miniatures of princesses. Dr. Holden himself says, "The Indian queen, after the time of Babar, was confined to the harem, and could be seen only by her nearest relations, and could be heard only from behind the curtain." If so, how did she sit to an artist? We suspect these portraits of Mogul empresses are imaginary. The artist selected a model of the probable type, and the same type con-

tinued to be copied for centuries and handed on as "Nûr-Mahal" or "Mumtâz-i-Mahal." It is a different matter with the men. There is no doubt that they sat for their portraits. But great care has to be taken in their identification, and the dates of the miniatures must be approximately determined. Some may be readily dated from the accompanying manuscripts; in the case of others we can go only by style, and so far no very satisfactory theory of the development of Indian style has been formulated. Dr. Holden makes no effort to establish the age of the portraits, and he accepts attributions which are open to considerable suspicion. The "Akbar" (p. 128) is not the portrait of an emperor at all; the "Shâh Jahân" on the same plate is quite possibly Dârâ. The "Nûr-Mahal" (p. 236), with her hair down, has an unauthentic look; its source ought to be traced. The "Aurangzeb" (p. 309) is authentic enough, but is vilely reproduced. It seems to be a bad *cliché* from the portrait in the "Rulers of India" Series. One illustration we miss; reference is made more than once to the "spirited design on the cover," but in the copy before us the design has apparently been spirited away. Altogether it is impossible to congratulate the distinguished astronomer of Lick Observatory on the accuracy and precision of his experiment in an unfamiliar branch of science. He must learn that history is not romance, but needs the same patient care and critical weighing of evidence which he would never fail to apply to the particular department of physics which in this volume he has temporarily deserted, somewhat disastrously, we must say, for his scientific, though not for his literary reputation.

#### JOHNSON'S LIVES OF THE POETS.

*Johnson's Lives of the Poets.* A New Edition, with Notes and Introduction by Arthur Waugh. Vols. I. and II. (Kegan Paul & Co.)

*The Lives of the Most Eminent English Poets.* By Samuel Johnson, LL.D. With an Introduction by J. H. Millar. 3 vols. (Methuen & Co.)

THE prolonged vitality of Johnson's 'Lives of the Poets' is emphatically proved by the simultaneous appearance of two handsome and elaborate editions. The charm of this desultory compendium of superannuated criticism and biography is, indeed, perennial, and the world may expect to see fresh issues of one of the most delightful of books so long as good sense and sturdy eloquence are appreciated. When, before Easter, 1778, Johnson finished the 'Life of Butler,' he noted that it was written, "I think, with my usual vigour." It was, indeed, and so were its companions; the word is exactly the right one to distinguish a task which might have been carried out more accurately surely, more exquisitely perhaps, but by no Englishman of whatever century more vigorously. We are glad to welcome these editions, though they are dissimilar in character and value, as sturdy twins in Johnson's ever-expanding family.

Mr. Waugh and Mr. Millar have prefixed to their first volumes essays in which they have endeavoured to define the purpose and discriminate the position of Johnson as a

critic. We may return to their remarks, yet we may allow ourselves to observe at the outset that there is an aspect of the question which neither of them considers, but which is yet of commanding interest. Each editor satisfies himself by an endeavour to distinguish Johnson from later critics, and to justify him against more recent developments of taste. This is important, but it is of far greater importance to discover the relation of Johnson to the critics who preceded him. Johnson did not create out of a void the opinions upon poetry which he illustrated in the pages now before us. After a correct statement of the literary conditions of 1770, Mr. Waugh proceeds:—

"Such was the era in which Johnson moved; and its standard of taste was unreservedly his own. Indeed, he intensified the standard, crystallized it, and strained every nerve to rebut a tendency to change it."

This is a just definition of Johnson's attitude, but what was the origin of this standard of taste which he so fiercely defended? Of this Mr. Waugh tells his readers nothing, and he may have believed that his introduction was no place for such a disquisition. We, nevertheless, are of opinion that it would form a most fruitful theme in the hand of a writer properly equipped, and we would state it thus: What was the origin of the standard of poetic excellence which dictated the opinions of Johnson in his 'Lives of the Poets'?

Such a problem offers, no doubt, an interesting subject for a thesis. Were we to pursue it, we should have to examine, with great chronological exactitude, the progress of a solid body of poetical criticism, with Dryden's prefaces and the translations of Rapin and Le Bossu at one end, and the 'Lives of the Poets' at the other—a *corpus* covering rather more than one hundred years. It would be necessary to pass from Dryden to Addison, and from Rapin to Rymer and Dennis; to chronicle the efforts, originated by Shaftesbury, to secure a philosophical basis for literary expression; to touch on the textual criticism of Bentley; to record the first breathings of that return to a romantic aspect of poetry which had, before 1774, made the names of Gray and Warton so formidable and so disagreeable to Johnson. The subject would be conducted to the point at which, when the tradition of a century was cracking in every direction, and ready to crumble, the 'Lives of the Poets' was produced—a majestic effort to maintain a losing, nay, a lost cause. Then came a lull, and then, at the first sound of the rams' horns blown by Wordsworth and Coleridge, down fell the old classical battlements as though no Johnson had ever shored them up with his wit and his authority.

Writers on Johnson seldom fail to express surprise and regret at his treatment of certain poems, in particular some of the masterpieces of Milton and Gray. People speak as though it was want of candour which made him apparently prefer the blank verse of 'The Mourning Bride' to that of 'Paradise Lost,' and certainly find the Milton of 'Lycidas' and the sonnets "harsh in his diction and not very musical in his numbers." But when Johnson said this he said it deliberately, and he expressed, we

firmly believe, the opinion of the vast majority of those who loved poetry most between 1670 and 1770. When Dennis first, and in the next generation Addison, had insisted on admiring 'Paradise Lost,' they had expatiated upon the majesty of the design, the sublime ingenuity of the machinery, the learned variety of the fancy, but never upon the peculiar magic of the style. When we amuse ourselves with the textual emendations of Bentley, which might form the basis for an invaluable chapter of eighteenth century criticism, we see that melody, the enrapturing felicity of phrase, the colour and tone of words due to their artful juxtaposition—the particular qualities, in short, which appeal to us most directly—did not affect Bentley in the least. The contemporaries of the great scholar saw that he was wrong; the sense, as well as the beauty, was on Milton's side; but they did not treat Bentley's suggestions as any modern reader would. And Johnson, labouring to be just, is sure that no one can honestly read the volume of 1645 with real 'approbation of these little pieces'—'Lycidas,' that is to say, and 'At a Solemn Music,' and the songs in 'Comus.' Difference of opinion regarding the use of pastoral imagery and mythological allusion in modern elegy fades into insignificance beside the inability to perceive beauty in some of the most faultless and exquisite lyrics of the modern world. Yet we doubt whether to one cultivated reader from Rymer to Boswell the opening lines of 'Lycidas' sounded as they universally sound to us. What then did these capable and interested students enjoy in poetry? what diction seemed mellifluous to them and what numbers musical, and why? These are questions which we should like to see discussed, without prejudice, from the standpoint of Johnson's 'Lives of the Poets.' If so radical a change of taste has twice occurred, may it not occur again? May not a generation arise which will prefer the versification of Young to that of Mr. Swinburne, and in its recovered enthusiasm for Pope find Tennyson harsh and rude? If not, why not?

Neither such a line of inquiry, however, nor the historic-critical view at all, has troubled Mr. Waugh and Mr. Millar. The latter gentleman, indeed, has a blissful conviction that a classic can edit itself, if only you let it severely alone. His volumes offer not a single note, and Mr. Millar seems positively to pride himself on the naked purity of his text. "Most people," he says,

"will prefer Johnson wrong before Peter Cunningham right, and had rather know what Johnson learned from some old catalogue, or heard from 'my father, an old bookseller,' or from Mr. Savage, or from Mr. Cibber, than peruse a file of the *Gazette*, or dig in a shapeless mass of raw material from the Public Record Office."

We must frankly say that this seems to us nothing but a rather barefaced apology for laziness. It is, of course, extremely easy to "edit" a classic by putting together a couple of dozen pages of a magazine article as an introduction. We are decidedly not in favour of extravagantly copious notes: certain recent Johnsonians have seriously erred in that direction. But to issue the 'Lives of the Poets' to-day with no notes at all is,



we must be allowed to consider, an imperitance. Certain notes are essential to the judicious reader's appreciation of Johnson's argument and to his pleasure in the evolution of Johnson's thought. Does Mr. Millar consider that it enhances our sense of Johnson's Latinity to read "magnus" misprinted for *magnas*? When Johnson misquotes Cowley from memory, is it not agreeable to know what Cowley really said? When Johnson makes so great a point of Roscommon's retirement being caused by the policy of James II., is it of no interest to us to observe that the poet really died in the reign of Charles II.? Is it not of extreme value to see how, in quoting from second-rate authorities, Johnson often took leave silently to condense them and to improve their English? To be too idle to point out these things is not, in itself, a claim to our applause, and we are bound to say that the handsome volumes published by Messrs. Methuen are, in our opinion, practically useless as a modern edition of the 'Lives.'

Of Mr. Waugh's method as an editor it is possible to speak with more approbation. He has started at least with the proper ideal before him. He has undertaken neither to leave Johnson entirely without editorial support nor to drown his pages in notes and illustrations. On the whole, we think that it cannot be denied that, so far as he has as yet proceeded, he has admirably succeeded in preserving this happy mean. Sometimes he has been tempted to annotate too much, and the 'Life of Butler' may be mentioned as an example. We are inclined to recommend him as he goes on to lessen rather than increase his array of notes. But if he has occasionally told his readers more than they will care to know, he has very seldom omitted essential illustrative matter. We note after careful reading only one instance in which a difficulty in the text seems to have escaped his notice. Johnson must have meant "acquired" when he wrote "such reliques show how excellence is required," but we do not know that it has been observed. Mr. Waugh introduces a difficulty of his own by printing "parise" on p. 180; this is more comprehensible than Mr. Millar's use of "mentioned" instead of *imagined* on the first page of Butler. But these are trifles.

When we turn to the two introductions we find in each much said that is sensible as well as true. The influence of Johnson's virile and sober judgment has acted in a salutary way on both the writers. But here, again, the preference must, it is to be feared, be awarded to Mr. Waugh. He shows more familiarity with literature than his competitor, and writes purer English. One of Mr. Millar's sentences, chosen at random, will show that he has still much to learn in the conduct of an agreeable prose:

"What is really surprising is, that as he grew older Johnson's innate candour and vigour of intellect triumphed over the tendency and so far detached him from a highly congenial doctrine that, if he did not explicitly disavow it, he perceptibly inclined towards a view indicated in the 'Life of Savage,' where, so far from making morals the chief consideration, he had recommended 'The Wanderer' only in the last resort as a poem that could at least 'promote no other purposes than those of virtue,' being 'written with a very strong sense of the efficacy of religion':

which he parenthetically and almost half-heartedly remarks, 'ought to be [and by implication is not] thought equivalent to many other excellencies.'"

A careful study of the 'Life of Edmund Smith' might prove beneficial to so cumbersome a writer. But the style of Mr. Millar will not be more distasteful to his readers than his attitude to other authors. He is one of those who think that the best way of distinguishing the individual whom they wish to praise is to pour contempt on all others, and in a short introduction, which adds nothing to knowledge, we therefore read of "the tangle of error and nonsense" in Macaulay's pages, of Matthew Arnold's failure "to grasp the significance" of Johnson's work, of the effect of Addison's prose—"how thin, how savourless, how unsatisfying."

This, however, is a familiar feature in the callow criticism of the day, and the public must learn to accustom itself to bow before the austere taste of young gentlemen who have just left the university, and whom no English classic can satisfy. We are old-fashioned enough, however, to prefer the modest tone of Mr. Waugh, whose prefatory essay attempts no flights of rhetoric, but sums up in a competent manner what is known and should be recollected about the history of the 'Lives.' To each introduction is prefixed a short biography of Johnson; Mr. Millar is in error with regard to the date of 'London,' and, according to the latest information, Mr. Waugh exaggerates the length of Johnson's stay at Pembroke College. Mr. Waugh gives as his frontispiece a little-known and highly interesting sketched head of Johnson, but he does not explain the propriety of his employment of this particular illustration, which lies in the fact that the drawing was made while the critic was actually engaged on his 'Lives of the Poets.' The other portraits which Mr. Waugh inserts are valuable, but in future volumes he should name the artists and state the source of the engraving. If, however, Mr. Waugh continues as he has begun, he will present the world with the most agreeable and useful edition of Johnson's 'Lives' that has yet been issued.

#### NEW NOVELS.

*The Master Craftsman.* By Walter Besant. 2 vols. (Chatto & Windus.)

SIR WALTER BESANT has utilized his knowledge of unfamiliar London to produce a pleasant picture of an ancestral mansion at Wapping, where a race of boat-builders had their abode for a couple of centuries. The Burnikels in 1804 are represented by a firm consisting of two cousins, who are piously attentive to a common uncle. John Burnikel's voyages to the Indies in early life have resulted in his acquisition, by means which do not appear at the time, of a large fortune in precious stones. The disappearance of this hoard at the uncle's death results in the dissolution of the partnership and the estrangement of the two branches of the family. Some generations later, Sir George Burnikel, who has just succeeded to the baronetcy and at the same time received the news of the loss of all his fortune, makes the acquaintance of his dis-

tant cousin, who, though still thriving as a boat-builder at Wapping, has aspirations beyond his trade. He has read widely, and debated in the Blackwall "Parliament," and has the self-confidence of entire ignorance of the world. Desiring, therefore, to enter the House of Commons, he bethinks him of his cousin in "society," the only person whom he knows to whom he can appeal for advice. It is characteristic of his point of view that so shrewd a man can believe that his relation owes his position to the fact that his grandfather bought a judgeship out of John Burnikel's fortune. The acquaintance turns out better than its origin would seem to promise. George and Robert become fast friends, and while George learns the trade in the ancestral boat yard, Robert learns the world of the West-End with his cousin's assistance. He has to forego his determination to make his mark as a private member, and learns the necessity of utilizing the organization of party; but he totally reconstructs his estimate of woman, and accepts the support and guidance of the political Lady Frances. These processes of growth are described with felicity. That Sir George, too, gains by the exchange he succeeds in effecting, notably in the matter of a certain charming clerk and type-writer, whom the boat-builder has fettered with a loveless engagement, is pleasantly demonstrated in the more domestic portion of the romance of Wapping.

*The Broom-Squire.* By S. Baring-Gould. (Methuen & Co.)

No one who reads Mr. Baring-Gould's latest novel can fail to be impressed by its sombre force or the remarkable skill he displays in turning an exhaustive knowledge of topography to artistic account. This has always been one of his strongest points; but he has seldom been more successful in harmonizing his characters with the scenes amid which they live and move and have their sinister being. For 'The Broom-Squire' may be fairly described as an exceedingly painful, but not repulsive romance of Surrey life a hundred years ago. Of one of the least unamiable personages it is said that she had a "constitutional ungraciousness." Of the rest—always excepting the sorely tried heroine—it may be asserted that they are infra-human in their callousness and cruelty. The dialogue is lit up by a few gleams of sardonic humour; but, taken as a whole, the tone of the story is painfully pessimistic. And yet, in virtue of its unconventionality, its sombre picturesqueness, and that touch of daemonic energy of which Mr. Baring-Gould's fiction is seldom destitute, it never inspires fatigue, but even in its most harrowing moments exerts a stimulating and almost refreshing influence on the reader.

*Roger Vanbrugh's Wife.* By Adeline Sergeant. (Hutchinson & Co.)

MISS ADELINE SERGEANT, as has already been noticed in these columns, has two widely diverging styles—one melodramatic, the other analytical. There is no difficulty about classifying 'Roger Vanbrugh's Wife,' which is an uncompromising and rather crude specimen of the former method. Our old friend the foreign adventurer crops up in the bogus French nobleman, Count René

de Marsac—"dark in complexion, with a waxed moustache, small aquiline features, and fine dark eyes"—who establishes an extraordinary influence over a noble-minded and highly distinguished colonel. The inherent improbabilities of this alliance are not rendered any easier of acceptance by Miss Sergeant's treatment; but they are far surpassed by the preposterously artificial misunderstanding between the colonel and his Polish wife out of which the whole plot is developed. That unflagging alertness which as a rule reconciles Miss Sergeant's readers to her unrealities seems to have temporarily deserted her in this laboured romance. Even her diction is forced. How does one "veil a stab of pain"?

*A Woman with a Future.* By Mrs. Andrew Dean (Mrs. Alfred Sidgwick). (Black.)

THAT one feels no astonishment at Mrs. Sidgwick's heroine being a married woman marks how far we have already travelled from the old lines on which English fiction was once built. Formerly it was nearly always about a young woman whose history invariably ended with her marriage. It was also usually written with a view to the "young person"—the ordinary reader of all such works. We have changed all that! Those read who never read before; that is to say, many who read no fiction now read it in search of "tendencies." Hesperia Madison and Philip Troy marry, but by no means live happily ever after. The reader, when called upon to say an unreluctant farewell to the lady, knows that her selfish and ugly adventures are not by any means at an end. A future still more heartless, hollow, and sensual suggests itself as likely to be the consummation of her career. Understanding of a kind—for she is clearly portrayed—but no sympathy, can be accorded to so charmless a being as Hesperia. Her mother is, in another way, lifelike and, though singularly attractive, perfectly commonplace. In real life matrons not at all unlike Mrs. Madison grow on the hedges, so to speak. So far this particular kind has not often been introduced into fiction. Most of the people in this story, and certainly their talk, are exceedingly natural and easy. Of a pleasanter type is Mrs. Troy, Philip's mother, a pleasant old lady, not without little faults of her own, but a well-bred, attractive person, and a great contrast to Mrs. Madison. The author shows her usual skill in writing and her command of her subject and characters.

*The Expiation of Wynne Palliser.* By Bertram Mitford. (Ward, Lock & Co.)

MR. MITFORD is faithful to the background and surroundings with which he is most familiar. 'The Expiation of Wynne Palliser' is a tale of Englishmen and natives in the eastern province of the Cape Colony and in Zululand; but it is a romance of love and passion rather than a mere adventure story. Wynne Palliser is an Englishman down on his luck, through his own faults and misfortunes, and the reader makes his acquaintance as he is wall-building for a sheep-farmer. Ethel St. Kerrian—"her frame cast in Nature's most seductive mould; outlined like a Juno"—is the sheep-farmer's guest, and these two, the hero and

the heroine, fall heroically in love at first sight. Mr. Mitford has done all that he found possible to paint their passion in strong and vivid colours, and the result is a series of decidedly sensational pictures. The author's qualified sympathy for the Zulus adds interest to a story in which the savages play an important part.

#### IRISH LOCAL HISTORY.

*An Account of the Parliament House, Dublin, with Notices of Parliaments held there 1661-1800.* By John T. Gilbert, LL.D. (Dublin, Hodges, Figgis & Co.)—To possess learning and to be able to impart it are different gifts, and we doubt whether any one will learn much from this correct and charming-looking volume, though it is packed with information. Serious students of Irish history must be well acquainted with the history of the Parliament House and of its doings, while the uninitiated will not gather much from this microscopic inspection of four walls and what took place within them. One needs some previous knowledge of Irishmen and Irish measures to understand, or even take interest in, the summary of debates held a hundred years ago. Such knowledge is acquired more usefully and more easily in a general history, and those who are sufficiently enlightened to follow this account are already in possession of its information. But no doubt it has its use as a book of reference, and all to whom the Parliament House is dear will value it as a memorial. The book, which is tastefully got up and well illustrated, is a new edition of a section of the erudite author's 'History of the City of Dublin.'

The publication of *Historical Notices of Old Belfast and its Vicinity, with Maps and Illustrations*, edited, with notes, by Mr. Robert M. Young (Marcus Ward & Co.)—a sequel to 'The Town-Book of Belfast'—testifies to a lively local interest in the archives of the neighbourhood, and is of historical as well as local importance. Histories of Ireland abound, and what is really needed is the collection and publication of the MSS. and other relics of the past. Mr. Young has fulfilled this laborious task so far as Belfast is concerned; Archdeacon O'Rorke and Col. Wood-Martin are the historians of Sligo; Clare and the Dalcassian clans have been cared for by Father White and Mr. Frost; Derry has been treated, through the period of its siege only, by the Rev. Philip Dwyer; and to this brief list we ought, perhaps, to add the chat about Dublin Castle of Mr. O'Connor Morris. But the serious and devoted student has still a wide field for hard labour in Ireland, and his useful task is in some degree a thankless one; for work of this kind possesses no general interest, and brings little return, either in fame or material advantage, for the unsparring outlay of time and thought and care. We are glad to note that the townsmen of Belfast appreciate the labours of Mr. Young:—

"The publication of the Town-Book of the Corporation of Belfast in 1892 would seem to have awakened fresh interest in its history, and the editor has been favoured with many original documents relative to the borough and its vicinity, of which a selection are printed in the present volume." The name of Messrs. Marcus Ward & Co. is a guarantee for artistic production, and this book, like its forerunner, is a work of art as well as of history and archaeology. The illustrations, however, are a mistake: if Belfast has nothing better to show she should hide her light under a bushel. We think, too, that a good proportion of the "notes" might have been omitted, but we can imagine the difficulties of an editor in refusing what is offered in kindness. Among the local anecdotes collected by Mr. Macadam only one strikes us as being amusing: here it is:—

"Shortly after Mr. Godwin ceased to be the engineer of the Ulster Railway he wished to try some experiments with anthracite coal, and to use

it in the locomotives instead of coke. Anthracite has not only a hard name, but is very hard to burn; and very likely the stoker who tried it was tired enough of it when he got back from his journey. Some of his acquaintances, who saw him cleaning out his firebox in a very bad humour, said to him, 'Why, what's wrong with you to-day, Jack?' 'Wrong,' said he; 'everything's wrong. Mr. Godwin wants me to burn this — Antichrist, but I might as well try to burn the devil himself.'

#### SHORT STORIES.

*Tales from the Telling House.* By R. D. Blackmore. (Sampson Low & Co.)—These stories by Mr. Blackmore, though slight, are most refreshing. He has, in spite of a few affectations, a faculty for telling simply and directly what he wants to say, and he succeeds best where his object is the simplest. Thus the best of all these four stories seems to us to be the last, which is nothing but the tale of a giant trout's capture at the end of a hook. It is admirably told; the interest is raised from the first, and the author thoroughly succeeds in arousing the angler's excitement to the culminating point, even in the most unpiscatorial mind. The first story brings us back to the Doones, for which we are grateful, and the story is a good one in itself. 'Frida; or, the Lover's Leap,' is the most ambitious of them all, and is the least pleasing, but there is a pleasure to be derived out of the old squire even in that one.

Various short stories (some of which have appeared in different magazines) are connected by a slender thread in *Gobelin Grange*, by Hamilton Drummond (Black). They are related by a "presence," who is "not a ghost," but something very like one, in the haunted room of an old house taken by a solitary bachelor. Some of the stories possess literary merit and are very readable; of these 'Glenbaragh' (an Irish episode) and a tale of horror from the Siberian mines are the strongest. An attempt of a different kind to relate the Medusa's love story from her own lips is not particularly successful, while the history of two apparently pointless suicides of a well-to-do husband and wife suggests the need of a lunatic asylum rather than a tragedy. The book is interspersed with a quantity of verse on various subjects. Some of it is theological; but both from the metrical and imaginative standpoints it all leaves a good deal to be desired. The ghost is a somewhat feeble device for threading the stories together, and he is neither impressive nor amusing.

*Dramas of To-day.* By Nella Parker. (Constable & Co.)—The class of fiction, ephemeral though it is, to which 'Dramas of To-day' belongs, appears to possess a peculiar attraction for young writers. Probably the opportunity for good writing and little plot, the brevity and vagueness, the introspection and melancholy, usually inalienable from these slight sketches, suit the restless temper of this end of the century. All these characteristics are to be found in Miss Nella Parker's book, but it is matter for regret that she has occupied herself exclusively with the painful side of life. The eight studies or dramas of which the volume consists are all more or less concerned with the heroic and self-sacrificing conduct of men and women—principally the latter. This may be elevating, but it is also dreary. 'Without Rehearsal' is the least depressing, but not otherwise the best, and is marred by the unnecessary French conversation with which it opens. 'A Modern Bacchante' is too painful, but holds the elements of a powerful situation, which is dealt with in an unusual manner. In each of her "Dramas" Miss Parker has shown that she can write good English, and that she has the power of observing human nature. We hope that these gifts may in the future be applied to a better elaborated piece of work, and that the more cheerful side of life may also find itself represented.



Mr. Louis Becke's volume of South Sea stories, *The Ebbing of the Tide* (Fisher Unwin), renews the peculiar spell of the Pacific fairyland which has inspired so many writers. Mr. Becke's descriptions are vivid and poetical; the palm-covered islands and still lagoons, "like a belt of emeralds surrounding a lake of silver," appear and disappear, as in dissolving views, to the distant thunder of the ocean rollers against the coral-reef barriers, while the merry brown children, old and young, disport themselves in their flower garlands about a brilliant Arcadia in charming fashion. But in the majority of the stories the darker side of the life becomes prominent. A serpent has stolen into this Eden in the shape of the white ruffian who has taken refuge from civilization and his fellows, and he brings dark crimes with him. Some of the violent episodes are fine, others merely repulsive. Mr. Becke's hand is uncertain in dealing with murderous deeds; he occasionally strikes the tragic note, but not always. In the gentler, pathetic idylls of his Pacific paradise he is more sure in his touches, and seldom fails to be poetical and pleasing.

The house of Calmann Lévy publishes a volume by the lady who writes under the name of "Th. Bentzon." This prolific writer's present volume is called *Une Double Épreuve*, from the name of the first story; and that story, with another, also of considerable length, is noteworthy. Both are powerful romances of passion, one of which shows great insight into peasant character.

## OUR LIBRARY TABLE.

*Battles of the Nineteenth Century* (Cassell & Co.), of which the first instalment is before us, is a miscellaneous collection of articles not arranged in any order. It begins with a lively account by Mr. A. Forbes of the skirmish at Saarbrück on the 2nd of August, 1870 (disfigured by the misprint "Rhinescher Hof"); this is followed by an account of the storming of the Taku forts by Mr. Atteridge, an article on the entrance of Garibaldi into Palermo in 1860, and a narrative of the death of General Custer in his attack upon "Sitting Bull." None of these actions can reasonably be called battles, and the same remark applies to a good many other articles in the volume. However, it is written in a popular way, and has a number of highly fanciful illustrations which will please boys. In the introduction Major Griffiths makes the mistake of saying that the Prussians had not tried the needle gun in war before 1866.

Mr. J. SMITH has sent us new editions of those useful handbooks, *Dickens's Dictionary of London* and *Dickens's Dictionary of the Thames*.

We have on our table *The Origin and History of Contract in Roman Law*, by W. H. Buckler (Cambridge, University Press),—*The Law of Residential and Business Flats*, by G. Blackwell (Wilson),—*Percy Bysshe Shelley*, by H. S. Salt (Reeves),—*Robert Louis Stevenson*, by W. Raleigh (Arnold),—*A First Sketch of English History: Part II. 1307-1689*, by E. J. Mathew (Macmillan),—*Outlines of Logic and Metaphysics*, by J. E. Erdmann (Sonnenschein),—*The Vaccination Question*, by A. W. Hutton (Methuen),—*The Illustration of Books*, by J. Pennell (Fisher Unwin),—*Retrospective Reviews*, by Richard Le Gallienne, 2 vols. (Lane),—*The Year-Book of Treatment for 1896* (Cassell),—*Statistics and Sociology*, by R. Mayo-Smith (Macmillan),—*The Photographic Reference Book*, compiled by W. A. Watts (Iliffe),—*Harmony Simplified*, by Dr. Hugo Riemann, translated by the Rev. H. Beveridge (Augener),—*The Labour Question in Britain*, by Paul de Rousiers, translated by F. L. D. Herbertson (Macmillan),—*The Gold Diggings of Cape Horn*, by J. R. Spears (Putnam),—*Considerations on Painting*, by John La Farge (Macmillan),—*The Temptation of St. Anthony*, by G. Flaubert, translated by D. F.

Hannigan (Nichols),—*The Story of David Livingstone*, by B. K. Gregory (S.S.U.),—*Crimean and other Short Stories*, by W. Addison (Cox),—*The Irony of Fate*, by E. Newcombe (Digby & Long),—*The Rebel*, by Helen Mathers (Mayence, Kenner & Gelberg),—*The Expedition of Capt. Flick*, by F. Hume (Jarrold),—*The Story of Religion in Ireland*, by C. Pike (S.S.A.),—*The Worship of the Romans*, by F. Granger (Methuen),—*Spiritual Life in its Earlier Stages*, by R. G. Wynne, D.D. (S.P.C.K.),—*The Book of the Twelve Prophets*, by G. A. Smith, D.D., Vol. I. (Hodder & Stoughton),—*The Beatitudes*, by R. Eyton (Kegan Paul),—*The Christian Doctrine of Immortality*, by S. D. F. Salmond, D.D. (Edinburgh, T. & T. Clark),—*A l'Institut*, by Camille Doucet (Paris, Lévy),—*Kurzgefasstes etymologisches Wörterbuch der gotischen Sprache*, by Dr. C. C. Uhlenbeck (Amsterdam, Müller),—*Histoire Parlementaire des Finances de la Monarchie de Juillet*, by A. Calmon, Vol. II. (Paris, Lévy),—and *Winternächte*, by A. Fitger (Leipzig, Schwartz). Among new Editions we have *Home Education*, by C. M. Mason (Kegan Paul),—*The Glaciers of the Alps*, by J. Tyndall (Longmans),—*Time and Tide*, by Sir Robert S. Ball (S.P.C.K.),—*A Perambulation of Dartmoor*, by the late S. Rowe (Gibbins),—*Triomphe de la Mort*, by G. D'Annunzio, translated by G. Hérèle (Paris, Lévy),—*The Mystery of a Hansom Cab*, by F. Hume (Jarrold),—and *Obiter Dicta*, by A. Birrell, First Series (Stock).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Angelo's (Col. E. F.) Ephraim, the Present Location of the Hebrew Tribes, cr. 8vo. 2/6 cl.  
Ottley's (R. L.) The Doctrine of the Incarnation, 2 vols. 15/6  
Pledge's (E. M.) Loving Whispers for Lowly Workers, 3/6 cl.  
Saviour of the World, cr. 8vo. 5/6 cl.  
Sinclair's (Ven. W. M.) Leaders of Thought in the English Church, 8vo. 6/ cl.  
Smith's (Very Rev. R. P.) Sermons on the Pentateuch, 2/6  
Staley's (Rev. V.) The Natural Religion, cr. 8vo. 2/ net, cl.  
Tyler's (J. M.) The Whence and the Whither of Man, 6/ net.

## Law.

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Macdonnell's (A. C.) Lays of the Heather, Poems, cr. 8vo. 5/6  
Tudhunter's (J.) Three Irish Bardic Tales, 12mo. 5/ net, cl.  
Victory's (L. H.) The Higher Teaching of Shakespeare, 5/ cl.  
Wood's (M. L.) Wild Justice, a Dramatic Poem, 2/6 swd.

## Music.

Kuhs's (W.) My Musical Recollections, 8vo. 14/ cl.

## Philosophy.

Sheldon's (W. L.) An Ethical Movement, Lectures, 5/ net.

## History and Biography.

Barnard, F. A. P., Memoirs of, by E. Fulton, 14/ net, cl.  
Joan of Arc, Personal Recollections of, by the Sieur Louis de Conte, illustrated, cr. 8vo. 6/ cl.  
Laurie's (J. S.) The Story of Australasia, royal 8vo. 10/6 cl.  
Morris's (W. O. C.) Ireland, 1494-1893, cr. 8vo. 6/ cl.  
Rees's (T.) Reminiscences of Literary London, 1779-1853, 3/6  
Roland, Madame, a Biographical Study, by I. M. Torbell, 6/6  
Scott's (A.) The Story of Sir Walter Scott's First Love, with Portraits, cr. 8vo. 3/6 cl.

## Geography and Travel.

Wright (G. F.) and Upham's (W.) Greenland Icefields and Life in the North Atlantic, cr. 8vo. 7/6 cl.

## Philology.

Demosthenes de Corona, a Close Translation with Test Papers, by T. T. Jeffery, cr. 8vo. 3/6 cl.  
Euripides's Alceste, Introduction, Text, Notes, and Translation, edited by J. H. Haydon, cr. 8vo. 4/6 cl.  
Gillies's (H. C.) The Elements of Gaelic Grammar, 3/6 net.  
Suetonius Tranquillus Divus Augustus, edited by E. S. Shuckburgh, 8vo. 10/ cl.

## Science.

Adam's (W. M.) Elementary Anatomy and Surgery for Nurses, 2/6 cl.  
American Text-Book of Obstetrics, edited by R. C. Norris, 2 vols. royal 8vo. 42/ cl.  
Apollonius of Perga, Treatise on Conic Sections, edited by T. L. Heath, 8vo. 15/ cl.  
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Schleich's (Manual of Forestry: Vol. 5, Forest Utilization, by W. R. Fisher, illustrated, 8vo. 15/ cl.  
Williamson's (W. C.) Reminiscences of a Yorkshire Naturalist, cr. 8vo. 5/ net, cl.

## General Literature.

Allen's (J. L.) A Kentucky Cardinal and Aftermath, illus. cr. 8vo. 3/6 cl.  
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Oracle Encyclopedia, Vol. 3, 6/ cl.  
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Pritchard's (M.) Without Sin, a Novel, cr. 8vo. 6/ cl.  
Pyke's (R.) The Man who Disappeared, cr. 8vo. 6/ cl.  
Read's (W. W.) Annals of Cricket, cr. 8vo. 2/6 bds.  
Thacker's Indian Directory, royal 8vo. 3/6  
Trumble's (A.) In Jail with Charles Dickens, 12mo. 4/6 cl.  
Verdenal's (Mrs. D.) Ladies First, a Novel, cr. 8vo. 2/6 cl.  
Warden's (F.) Our Widow, cr. 8vo. 6/ cl.  
Zola's (E.) Rome, translated by E. A. Vizetelly, cr. 8vo. 3/6

## FOREIGN.

## Theology.

Acta Concilii Constantiensis, brg. v. H. Finke, Vol. 1, 12m.  
Bernoulli (C. A.): Das Konzil v. Nicia, 0m. 80.  
Bertholet (A.): Die Stellung der Israeliten u. der Juden zu den Fremden, 7m.  
Fromme (B.): Die spanische Nation u. das Konstanzer Konzil, 3m.

## Fine Art and Archaeology.

Cornelius (C.): Jacopo della Quercia, 8m.  
Ilberg (J.): Die Sphinx in der griechischen Kunst u. Sage, 1m. 80.  
Keller (G.): Réimpression Héliographique du 'Hortus Delicatum' de Herrade de Landsberg, Part 8, 15m.  
Poznanski (B.): Violone u. Bogen, 6m.  
Tikkanen (J. J.): Die Psalterillustration im Mittelalter, Vol. 1, 4m.

## History and Biography.

Lanzac de Laborie (L. de): Mémorial de J. de Norvins, Vol. 1, 1769-83, 7fr. 50.  
Legouis (E.): La Jeunesse de William Wordsworth, 7fr. 50.

## Geography and Travel.

Rothschild (H. de): Notes Africaines, 3fr. 50.

## Philology.

Branos: Acta Philologica Suecana, Part 1, 6m.  
Marti (D. K.): Kurzgefasste Grammatik der biblisch-aramaischen Sprache, 3m. 60.

## Science.

Geist-Jacobi (G. P.): Geschichte der Zahnheilkunde vom J. 3700 v. Chr. bis zur Gegenwart, 6m.  
Gérard (M.): La Botanique à Lyon avant la Révolution, 3fr. 50.  
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## DEDICATION OF THE STORY OF BALEN.

## TO MY MOTHER.

LOVE that holds life and death in fee,  
Deep as the clear unsounded sea  
And sweet as life or death can be,  
Lays here my hope, my heart, and me,  
Before you, silent, in a song.  
Since the old wild tale, made new, found grace,  
When half sung through, before your face,  
It needs must live a springtide space,  
While April suns grow strong.

ALGERNON CHARLES SWINBURNE

March 24th, 1896.

## 'THE JOURNAL OF A SPY IN PARIS, 1794.'

The Editor of Hesdin's 'Journal' writes:—

"I have little to add to the letter I sent to the *Athenæum* in my defence on April 6th. I find on looking in such books as I have been able to consult that your reviewer is mostly right, and I, the Editor (without the inverted commas with which he is pleased to grace the words), usually wrong. Hesdin, too, is wrong, as I said in the original preface, in several places, particularly as to small dates, e.g., June 3rd should be June 5th (presidence of Robespierre in Convention); April 25th should be April 24th (virgins of Verdun). I ought to have corrected these dates in foot-notes, but I did not as a rule consider it part of my task to criticize the text of the 'Journal'. The most serious blunder is partly my own, but partly (in words at least). I fancy, Hesdin's also. I refer, of course, to Cécile Renault. I jumped to the conclusion that a 'girl from the City who was mixed up with de Batz' could be no other, and, most unpardonably, took no pains to verify my note. It is evident that it refers to some other rumour; rumours of such kind were very rife, witness Robespierre's precautions. But I fancy Hesdin put 'from the City,' and possibly also the reference to Batz, with some hazy recollection of Cécile on his mind. Concerning the representation of 'Timoléon' I can only find the following note in the 'Biographie Universelle,' which rather supports Hesdin's view: 'Dans les années 1793 et 1794 il [i.e., M. Chénier] donna 'Fénélon' et 'Timoléon'; ces deux tragédies obtinrent un grand succès, mais la dernière fut arrêtée par ordre du C.S.P.,... tous les MSS. de 'Timoléon' furent saisis et brûlés. Une seule copie, conservée par M<sup>me</sup>. Vestris, servit à reproduire la pièce en 1795.' The Carmelite nuns, eight in number, were deported on February 9th, not guillotined—Hesdin's error, not mine, but not an unnatural one for him to make; he only says 'condemned to death,' not executed, and as he says he never goes to the Trib. Rév., such information (by hearsay) is quite likely to have come to his office. M. Campardon says there was some surprise that they were acquitted. As for Huchet, if your reviewer will look up Huchet, he will find that Hesdin's misspelling is his worst crime (*Moniteur*, xxii. 115, 116). Payne was, I take it, as good as in hiding from the fall of the Gironde, in consequence of his evidence on Marat's trial in June, 1793, and his denunciation by his department (Pas de Calais, see *Moniteur*, xvi. 683); he was arrested on January 2nd, 1794 (*Moniteur*). The date given by Mr. Alger, December 27th, seems to be the date of his denunciation in the Convention, but the *Moniteur* is so indifferent as to a day or two that it is very difficult to discover. I think it, then, not unnatural for Hesdin, who only returned to Paris in December, to think Payne should have been in prison all the time. I now come to my own most ridiculous and criminal blunder. The whole entry of June 5th should be transferred to June 24th. It is under the latter date in my first transcript, but the second transcript was made in slips, and this slip got misplaced and misdated. An account of the actual English prisoners at St. Omer, to whom reference is made by Hesdin, is extant and in print, but I cannot refer to it without letting out more of the secret of the identity of M. Raoul than I am at liberty to do. Concerning this and the perhaps slightly angry tone in which your reviewer calls him rather bad names, may I ask whether any one would care to have their direct ancestor branded as a spy, in however honourable a cause? I am afraid I can say no more, but must endure patiently. By the way, a 'Revenant' means a ghost (see French dictionaries)."

On the 6th of April the Editor proclaimed that "the only way in which 'The Journal' can fairly be tested" is "by internal evidence." Our experiment in that method proved adverse to the pretensions of the book. Instead of refuting our witnesses the Editor first sneered at them, and now makes a shield of his anonymity in a manner unsatisfactory enough. The Editor partly based his charge against us of being "not quite ingenious" on the pretext that he had already admitted in the preface that several mistakes in the foot-notes would probably be found. Our counter-assertion that we could not discover that avowal remains unanswered. Does his anonymity prevent him from indicating page and line of the sentence in question? That the Editor had stated "in the original preface" that "Hesdin is wrong in several places, particularly as to small dates," is likewise a remark we have been unable to verify. Perhaps "the original preface" has been altered like "the first transcript." "When it has been found possible to

identify a person or a date, a note has been made to that effect," says the preface before us. "This is a mistake," "Probably incorrect," "An error," are foot-notes constantly recurring; notes explain such words as "naperie"; whilst "coquetterie," "La Vendée," &c., are honoured with a *sic*. Yet now the sponsor of this 'Journal' declares that though he was aware certain dates were wrong ("presidence of Robespierre" and "virgins of Verdun") he did not consider it his duty to correct them. Is such an argument "quite ingenious"? Though appreciating at its worth the docility with which the Editor shifts, as in a movable calendar, the dates of the test passages to suit our criticism, we decline, in the interest of honesty, to recognize in the "girl from the City who was mixed up with de Batz" any other than C. Renault. The "Spy" writes: "17th [June]. The prophecy that M<sup>lle</sup>. Corday would have imitators is fulfilled, and the streets are ringing with the story of a daring attempt by a poor girl from the City to assassinate Robespierre and Duplay. It seems probable that she is mixed up in the intrigues of that hot-headed fellow de Batz." Now, save the date, every one of these details applies to C. Renault, who made her attempt on May 23rd, and suffered for it on June 17th. Yet, according to the Editor's latest inspiration, so "hazy" was Hesdin's "recollection of Cécile" that on the very day of her execution he confused her story with a "rumour" of a similar attempt—"a rumour" which by a most extraordinary coincidence was resounding through Paris at that very moment, and of which, somehow or other, no trace remains. We hold that whoever wrote the 17th of June paragraph wrote of Cécile Renault and of none other. The substitution of the date of the girl's execution for that of her projected exploit reveals the nineteenth century compiler writing from summaries contained in biographical dictionaries. The blunders over 'Timoléon' and over the Carmelite nuns are of the same class, as Mr. Griffin has been good enough to exemplify. During 1793 Paine's affairs were constantly before the English law courts ('Annual Register'), and his whereabouts must have been of interest to our Government. Had Pitt's spy informed him that the agitator had passed the last six months of that year in prison, the minister would scarcely have considered it a "not unnatural" mistake for the man to make, especially as Paine was, we believe, occasionally attending the Convention during that period. The *Moniteur* may "be so indifferent as to a day or two"; it is "not unnatural" if Hesdin be indifferent to six months. Our request for particulars regarding the ill-treatment of English prisoners at St. Omer and the execution of some of them at Arras is met with an absurd assumption of mystery. If the story be in print, how can reference to it affect Hesdin's disguise unless that narrative and this 'Journal' emanate from the same source? We had certainly understood from the preface that of Hesdin's identity, name, and nationality the Editor claimed ignorance, and, lo! he seems to have the great unknown for his "direct ancestor." Perhaps their liberal use of accents is a family trait: they both write of the "Conciergerie," whilst the Editor on the 6th of April wrote of a "révenant," a word not to be found in French dictionaries. With a suppleteness worthy of his ancestry he now omits the superfluous mark.

## SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the first five days of last week the library of the late Lord Chief Justice. The books were all of a purely literary character, and evinced the taste and wide reading of the owner. The following are some of the highest prices realized: *Chronicles and Memorials of Great Britain*, 176 vols., 33*l*. Arber's Reprints,

Stationers' Registers, and English Garner, 18*l*. 12*s*. Figures of Bewick's Birds and Quadrupeds on separate leaves, 4 vols., 10*l*. 15*s*. Camden Society, 159 vols., 15*l*. Acta Sancto-rum, 65 vols., 8*l*. Arundel Society's Chromolithographs (113), 30*l*. 10*s*. The Plantin Polyglot, 10*l*. Early English Text Society, complete to 1894, 38*l*. 10*s*. Fuller Worthies Library, complete set on large paper, 21*l*. J. P. Collier's Reprints, 28*l*. 10*s*. Grosart's Occasional Issues, complete set (except No. 1), 17*l*. 10*s*. Benvenuto Cellini, par E. Plon, 10*l*. 10*s*. Nuremberg Chronicle, 1493, fine copy, 20*l*. Dugdale's Monasticon, new edition, 19*l*. 15*s*. Gould's Trochilidae, 37*l*. 10*s*. Robert Heath's Clarestella, 1650, 8*l*. 2*s*. 6*d*. Horre B. V. M., Sec. XV., 17*l*. Library of Old Authors, 56 vols., 12*l*. 15*s*. Hakluyt's Navigations, Goldsmid's edition, 16*l*. Huth Library, 17 vols., 17*l*. 15*s*. Lodge's Portraits, 4*to*., 10*l*. Chapman's Homer, first complete edition (1616), 15*l*. 10*s*. Pearson's Reprints of Old Plays, on large paper, 15*l*. 10*s*. Percy Society, complete, 9*l*. 15*s*. Philobiblon Society, 19 vols., 11*l*. 10*s*. Ruskin's Painters, 12*l*. 15*s*.; Stones of Venice, 10*l*. 15*s*. Roxburghe Club, Miracles de Nostre Dame, 1885, 13*l*. 10*s*.; and Buke of John Maundevill, 18*l*. 10*s*. Sir Thomas More's Works, first collected edition, 1557, 18*l*. 15*s*. Purchas his Pilgrims, 5 vols., fine copy, 67*l*. Tennyson, Poems by Two Brothers, 1827, bound, 7*l*. 15*s*.; the volumes of 1830 and 1833, bound, 8*l*. Henry Vaughan the Silurist's Olor Iscanus, 1651, and Flores Solitudinis, 1654, 7*l*. 5*s*. Shakespeare, by J. P. Collier, 12*l*. 12*s*. Spenser Society, 16*l*. Boydell's Shakespeare Gallery, 14*l*. Surtees and Raine's Durham, 21*l*. Wilkins's Concilia, 23*l*. The presentation copies of Robert Browning's smaller works averaged about 2*l*. 10*s*. a volume. The total amount realized for the five days' sale was 2,845*l*. 19*s*. 6*d*.

## LETTERS OF POPE AND SWIFT.

THE Pope-Fortescue letters, which Messrs. Christie will sell by auction on June 4th, are forty-six in number, and are not only unpublished, but have never been out of the possession of the Fortescue family. Mr. Blundell Fortescue, who sends them for sale, is a direct descendant of William Fortescue, Master of the Rolls, to whom they were originally addressed. William Fortescue was, says Roscoe, "one of the early and intimate friends of Pope, whose attachment to him remained uninterrupted through life. To him Pope has addressed his first Satire of the Second Book of Horace, in which he applies to Mr. Fortescue as his legal adviser, a character not wholly imaginary, as Pope was accustomed to consult him on all difficult occasions, as well on behalf of his friends as of himself."

You'll give me, like a friend, both sage and free Advice; and (as you use) without a fee."

The collection (the letters extend from 1730 to 1744) appears to be the residue of a considerably larger collection. On two previous occasions this collection has been "drawn upon." First, Polwhele, in his 'History of Devonshire,' published for the first time about fifty letters addressed to Fortescue by Pope; and secondly, Rebecca Warner, in her collection of 'Original Letters,' 1817, printed twelve more, which had been for several years amongst the papers of "the venerable, great, and good Richard Reynolds, Esq." of Bristol. These letters—I have been unable to ascertain when they passed out of the possession of the Fortescue family—were incorporated by Roscoe in his edition of Pope, and will also be found at length in the Croker-Elwin-Courthope edition of Pope's works (vol. iv., 'Correspondence,' pp. 96-146). The majority of the letters now to be sold are short and unimportant, so far as adding any fresh light on Pope's public character and works is concerned; they are nevertheless peculiarly valuable, inasmuch as they may be described as "unvarnished and unaffected effusions of friendship," and are in rather striking contrast to the



letters which he wrote for publication. A few brief abstracts, therefore, of these letters will be found useful to future students of Pope, in case the series should not be secured by some public institution.

In one of the undated epistles Pope complains of "a paper of verses, said to be Dr. Swift's," which, he says, "has done more by praising me than all the libels could by abusing me.....I can hardly bring myself to think it is his, or that it is possible his head should be so giddy."

On another occasion Pope is also anxious to run to earth one of his many libellers; he wishes to meet his friend at Sir R. W.'s, as he wants Fortescue to ask him who was the author of 'An Essay on the Taste and Writings of the Age,' "dedicated to him and a libel on me." Pope's affection for his friend and the delight with which he watched Fortescue's advancement are evidently sincere. Writing in reference to his (Pope's) mother's illness, the poet says that as soon as he can leave her "it shall be to see you, whom I value more than the fashions of the world allow me to tell you." And again, when Fortescue was recovering from an illness, he writes:—

"My mother, who now forgets almost everything, remembers you, and heartily joins with me in wishes for your recovery."

In a letter dated March 15th, 1744 (Pope died ten weeks after this date), he writes a letter of condolence to Fortescue on the loss of a sister:

"God knows whether it is not better for people of any tenderness of heart to lead the way themselves than to see all they love go before them."

Perhaps two of the most interesting letters of a personal nature are those respectively dated from Bristol, November 20th, 1732, and from "Twit'nam," August 12th, 1741. In the earlier of these Pope hopes to see his friend

"at ease and at leisure to attend to his health, that they may both walk gently and inoffensively out of this world without any animosity to any creature in it. I know this is your disposition, and it really has ever been mine. The world thinks me a satyr, I hate no man as a man; but I hate vice in any man."

In the later of these two letters he writes:—

"I hope to hear you are in perfect ease and tranquility, improving your paternal seat and planning agreeable groves, under whose shades, in *otia tuta recedas*, whenever you are weary of your *Dignitas sine otio*, though both are best, *Ultimum cum dignitate*, as you just now enjoy them.....Adieu, and may you and I descend to the grave content with our several lots. Thanking God as long as we live, and loving our Neighbour as much as he 'l let us."

Almost equally interesting is the letter dated March 27th, 1738, in which, speaking of "the Publick weal," he says:—

"I wish the honour, the spirit, and the independency of this Free Nation may continue when I am dust and ashes, and though no Child of mine (but a Poem or two) is to live after me, I never had any ambition but this one, that what I left behind me (if it chanced to survive me) should show its parent was no dishonest and partial man, who owed not a sixpence to any Party, nor any sort of advantage to any mean or mercenary efforts."

A somewhat similar note is struck in a letter written on December 25th of the same year, and in this he says:—

"I began my life without any views, and hope to end it without any regrets. I have missed no estate, nor aimed at it, though I inherited none. I have lived decently and not servily, that's enough for me; I shall dye poor but not dishonoured; and if nobody weeps for me, nobody will curse my memory."

The references to Ralph Allen are frequent and enthusiastic. In the letter last quoted Pope sends an introduction to Allen at Bath, "the best man there, and indeed the best man anywhere." Writing a month later (January 23rd, 1739), he speaks of the benevolence of Allen, "the most noble man of England," who has opened a new quarry to give employment to the poor, who are in great distress. In a letter dated September 8th, 1738, Lord Bolingbroke is named as

"one of the oldest and first of my friends. He has instructed me most, and in many instances proved he loved me the best of any of a rank so far above me. But what adds to the obligation is his being of a rank in understanding and learning more above others, than any rank else can make a man."

In addition to these letters of Pope, there is also one from John Gay, dated October 5th, 1713, in which he wishes he was in London, "where Pope has been ill all this summer, and Budgell is still of the same opinion, that all the Ladies are Rascals." Three books are included with this property, namely, a copy of 'The Rape of the Lock,' presented by Pope to Mrs. Fortescue, with an inscription in the author's autograph; a presentation copy to the same lady of the 'Shepherd's Week,' also from the author; and a copy of 'Paradise Lost' given by Pope to Fortescue.

The second portion of this sale comprises the unpublished correspondence of Swift, Pope, Parnell, and Gay with Charles Ford, Esq., the property of Mrs. Rowley Smith, of Plawhatch, Bishop's Stortford. Concerning Charles Ford, Mr. Craik in his 'Life of Swift' writes:—

"Amongst others of humbler position who moved on the edge of Swift's circle was Charles Ford, who had occasionally arranged for the publication of Swift's works, and whom he had helped to the post of Gazetteer. We have an amusing picture of the complacency with which the little man, on the strength of his official authorship and of some knowledge of foreign countries, took upon himself to dogmatize, even in the presence of the Dean, and, strange to say, did so unrebuked."

Swift's 'Journal to Stella' contains a great many references to this person, and Scott prints several of his letters to Swift, but apparently knew of none which Swift had addressed to Ford. The letters of Swift are ten in number, and cover a period of over twenty-three years—1713-1736. The earliest is dated June 7th, 1713, and in it Swift remarks:—

"If dissolving the Union could be without ill consequence to the Ministry, I should wish for it with all my heart. But I have been too long out of London to judge of politics."

The second one is dated from Dublin, December 8th, 1719; the Dean complains of bad health, and says:—

"I am tired to entertain you like an old woman with my aylements.....I will tell you a grievous unhappiness under the sun, that when time brings a man to be hard to please, he finds the world less careful to please him, which, however, is not to be wondered at, because it is what every man finds in himself. When his invention decays his judgment grows nicer, and thus he is left in the state of those who ruin their fortunes and enlarge their appetites."

On May 17th, 1732, he writes:—

"I am told Lord Derwentwater's estate was sold for only one thousand pounds. I wish you had been early enough to have bought it for me. We must own with shame that England exceeds us in villany, as to its greatness, but ours is more epideemic."

The letter written from Dublin on October 9th, 1733, is of the greatest interest, as it relates to 'Gulliver's Travels.' He says a Dublin printer has asked permission

"to print in four volumes the works of J. S., D.D., &c. I answered that as I could not hinder him so I would not encourage him, but that he should take care not to charge me with what I never writ..... Now you may please to remember how much I complained of Mott[e]'s suffering some friend of his (I suppose it was Mr. Took, a clergyman, now dead) not only to blot out some things that he thought might give offense, but to insert a good deal contrary to the author's manner and style and intention. I think you had a Gulliver interleaved and set right in those mangled and murdered pages. I enquired of several persons where that copy was. Some said Mr. Pilkington had it, but his wife sent me word that she could not send it. Others said it was in Mr. Corbet's hands. On my writing to him, he sent a loose paper, with very little except literal corrections in your hand. I wish you please to let me know whether you have such an interleaved Gulliver, and where and how I could get it. For to say the truth, I cannot with patience endure that mingled and mangled manner as it came from Mott[e]'s hands, and it will be extreme difficult for

me to correct it by any other means, with so ill a memory and so bad a state of health."

Swift again complains about the state of his health in the long letter which bears the date of November 20th, 1733:—

"I agree with your notion of Physick and Physicians, and have as little faith in them as in Mahomet or the Pope."

Referring to the sum of money raised for the repeal of the Test Act, he observes:—

"We all conclude the affair desperate, for the money is sufficient among us to abolish Christianity itself."

The last of these intensely interesting and important letters is dated June 22nd, 1736; it was written not long before his health finally broke down:—

"My Rents are so sunk that I cannot afford to live in ease and comfort there [London]. Neither have I three friends, with whom I could converse or sponge for a dinner. Here I have a large house convenient enough for my unrefined taste, and can hitherto dine on a morsel without running in debt, and I have been forced to borrow near 200*l.* to supply my small family of three servants and a half for want of any reasonable payments.....I am angry but not disappointed that those men or Lords I thought well of have deceived me. I mean Bathurst and Carteret. They have writ to me in another strain and style. I have long given up all hopes of Church or Christianity."

He makes some further allusions to his old friends:—

"The D. of Argyle was always a Scot, and yet he deceived me for some time; and I once loved him much. Where is our friend Lewis? I always loved him, and am under great obligations to him.....I hope my Lord Masham still continues honest; if so, I desire he will accept my humble service."

Of the seven (mostly undated) letters to Pope, the most characteristic is one in which the following passage occurs:—

"You may expect I should express my spleen agst. Poetry, complain about my subscriptions, curse the weather, and rail at bad wine, but I will own (sick as I am) that I think Homer a very good book, and those subscribers that have paid me, very worthy gentlemen; that England is an excellent climate, especially in the latitude of St. James's and Pall Mall; and that French claret is worth 3*s.* 6*d.* a bottle if one had Mr. Ford's company over it."

The three letters from Gay were apparently written in 1714. W. ROBERTS.

### Literary Gossip.

MR. ALDIS WRIGHT is engaged on a new edition of 'The Anatomy of Melancholy,' in which Burton's references will be traced and his quotations verified. Nobody is better qualified for such work than Mr. Wright, whose reading is immense. The late Mr. Shilleto displayed laudable industry in turning up the quotations in classical writers; but he did little for the citations of the Fathers, and he almost wholly neglected the references to mediæval authors. The various editions of the 'Anatomy,' too, need collating, and nobody could do such work more thoroughly than Mr. Wright. We wonder if he will explain that curious passage we have before now drawn attention to, in which, forgetting the expulsion of the Moors, Burton declares that the Spaniards and Moors live together in harmony.

THE new volume of 'Book-Prices Current'—the tenth in the series—now in course of publication by Mr. Stock, will to some extent be remodelled. The type and arrangement remain the same, but the more important entries will be annotated, the object being to make the work one of bibliographical value as well as a record of auction prices. There will, for the future, be two indices—the usual one, and also a

subject-index of an elaborate character. Mr. J. H. Slater, the editor of 'Book-Prices Current,' has on hand for Mr. H. Grant an annual publication entitled 'Sale Prices,' a record of sales by auction of pictures, prints, MSS., coins, autographs, and general objects of artistic and antiquarian interest. This work will be annotated throughout by experts, and eventually illustrated. The two publications, though quite distinct, will thus contain reports of all the important sales by auction held in England of books or anything else capable of a written description.

ANOTHER copy of the *editio princeps* of Chaucer's 'Canterbury Tales,' printed by Caxton circa 1478, will come up for sale at Messrs. Sotheby, Wilkinson & Hodge's in the latter part of June. It is the property of Mr. R. E. Saunders, and is said to be the most complete of all the imperfect copies known. It will be remembered that the copy sold by Messrs. Sotheby in February last for the high figure of 1,020*l.* (*Athenæum*, February 29th) wanted nineteen leaves: the Saunders copy appears to want only four leaves, containing as it does 368 leaves, and is an exceptionally sound and large copy, measuring 10½ in. by 7½ in. The same sale will include a particularly interesting copy of the Kilmarnock edition of Burns (1786), that which belonged to Miss Cream, daughter of the host of the Gardenston Arms, the inn where Burns slept in September, 1787: her name is written in pencil on the title-page, and is considered to be in Burns's autograph.

THE June number of the *Century Magazine* will contain an illustrated article on 'Sargent and his Painting,' with special reference to his decorations in the Boston Public Library. Among other contents of the number will be the first of a series of papers called 'Lights and Shadows of the Alhambra,' by Mrs. Pennell, with illustrations by Mr. Joseph Pennell; and the continuation of Mr. Bryce's 'Impressions of South Africa.'

MR. HERBERT RAILTON and Mr. John Jellicoe are engaged upon a series of illustrations to the late Miss Manning's 'Cherry and Violet: a Tale of the Great Plague,' which will be published in the autumn by Mr. John C. Nimmo. The book will be uniform with the reissue of the same author's 'Household of Sir Thomas More,' which was very favourably received, and will contain an introduction by the Rev. W. H. Hutton, of St. John's College, Oxford.

DR. SWETE, of Cambridge, has in preparation for Messrs. Macmillan & Co. an edition of the Greek text of St. Mark's Gospel, with an introduction and commentary.

WE are sorry to hear that Mrs. Eliza Warren, one of the pioneers of women's journalism, whose writings on cookery and domestic management are well known, has become—owing to the discontinuance of the *Ladies' Treasury*, which she edited, in spite of her eighty-three years, till the end of 1895, and other circumstances over which she has no control—sadly pressed by money troubles. She has passed her long life in working for others, who are now unable to help her, and, owing to the infirmities of advanced age, she can no longer support herself by her pen as she has hitherto done. Conse-

quently some of her friends are endeavouring to raise a fund to relieve her distress. Contributions will be gratefully received by Miss Ellen T. Masters, Mount Avenue, Ealing.

BYRON'S admirers may be interested in hearing that among some relics of the poet which Messrs. Foster sold on Wednesday last was a very finely painted miniature of Byron, in a gold bracelet, with his hair, and the hair of Sophia Maria Byron, Frances Leigh, and Sir P. Parker. It realized fifty guineas.

THE encouragement by the Education Department of evening continuation schools in England and Scotland has led to a remarkable increase in the number of scholars attending them. The upper limit of age has been abolished, and the grants of the Department are now given on general efficiency and average attendance, instead of individual successes after examination.

LIVERPOOL UNIVERSITY COLLEGE has received a further endowment on the death of Mr. George Holt, bringing up the total benefaction of the deceased to a sum estimated at 25,000*l.* The Court of Governors are appealing to their friends for a much-needed sustentation fund.

It is believed that the long-pending difficulty in regard to the schools of the Christian Brothers in Ireland will be settled by the acceptance of the Irish Education Bill introduced into Parliament by Mr. Balfour, whereby these schools will receive national grants on submission to inspection under the authority of the Lord Lieutenant.

THE death is announced of Dr. Jacob, for several years head master of Bromsgrove Grammar School, and afterwards of Christ's Hospital. He was the author of Latin and Greek grammars of some repute in their day.—From New York comes intelligence of the decease of Mr. H. C. Bunner, formerly editor of *Puck*.

THE annual meeting of the British Record Society was held at Heralds' College on Thursday of last week. All the officers were re-elected. According to the Report the number of subscribers is practically stationary. Three volumes have been added to "The Index Library," thus making a total of thirteen volumes issued to subscribers since 1888. The finances of the Society seem to be in a fairly satisfactory condition.

MRS. S. LEWIS writes:—

"All students of the Bible and of the Apocrypha will be interested to learn that amongst some fragments of Hebrew MSS. which my sister Mrs. Gibson and I have just acquired in Palestine, a leaf of the Book of Ecclesiasticus has been discovered to-day by Mr. S. Schechter, Lecturer in Talmudic to the University of Cambridge. The Talmud contains many quotations from the Book of Ecclesiasticus, which are not always accurate; and Jewish writers of the ninth century have also preserved some passages for us. But now for the first time we have a leaf, albeit a mutilated one, direct from itself. The leaf is paper, and measures 7½ in. by 7½ in. The writing is in two columns. Mr. Schechter is now studying the manuscript, and he hopes soon to publish its text."

MR. DAVID NUTT is going to publish a Gaelic grammar by Dr. Cameron Gillies, based on Stewart's classic grammar, which

he has endeavoured to bring into touch with modern philological research, especially as affecting the older stages of the language.

THE Comte Hector de la Ferrière, who died last week, was notable for his knowledge of the Valois and of the history of France and England in the sixteenth century. He anticipated Major Hume by writing on 'Les Projets de Mariage d'Elisabeth d'Angleterre.' He also wrote a pleasant little volume on 'Les Grandes Chasses sous les Valois'; but his chief work, which he did not live to finish, was the 'Correspondance de Catherine de Médicis,' which he began to print in 1880, and of which five volumes have appeared. He was eighty-five years of age.

A CORRESPONDENT writes from Paris:—

"'Rome' has been published a fortnight, and 80,000 copies sold already. The first 50,000 vanished off the face of Paris in the first five days—just double the number 'Lourdes' sold in the same time."

M. HÉGER, Charlotte Brontë's teacher in Brussels, who plays so great a part in 'Villette,' died on May 6th, aged eighty-seven.

WE are glad to hear that the hitch in the project of a Gustav Freytag monument at Wiesbaden, to which we referred last week, has happily been removed.

AT Bretten, in the Bavarian Palatinate, the birthplace of Melancthon in 1497, a monument was erected in honour of the reformer and schoolman some thirty years ago in the square before the school-house. The Common Council has now accepted the scheme which has been under discussion for some time for the foundation of a Melancthon Museum in the little town.

JULIUS STURM, the lyrical and religious poet, died at Leipzig a few days ago in his eightieth year. He was born at Köstritz in Reuss, studied theology at Jena from 1837 to 1841, and was afterwards for some time domestic tutor to Prince Heinrich XIV. of Reuss. From 1851 to 1857 he was pastor of the village of Göschitz, and from 1857 to 1885 he held the same office in his native town. He was a most fertile and popular writer of children's songs. Many amongst the long list of his publications passed through several editions. A twelfth edition of his 'Fromme Lieder' appeared in 1892. He ceased preaching about ten years ago, but continued to write and publish, and issued a new volume of 'Kinderlieder' and 'Neue lyrische Gedichte' last year.

THE Parliamentary Papers of the week include a Code of Regulations for Evening Continuation Schools, England and Wales, 1896 (3*d.*); the Report of the Committee of Council on Education in Scotland, 1895-6 (3*d.*); and Quarterly Returns of the Public Elementary Schools warned by the Education Department, and of Annual Grants which have been Suspended (1*d.*).

## SCIENCE

### BIOLOGICAL LITERATURE.

An *Atlas of the Fertilization and Karyokinesis of the Ovum*, by E. B. Wilson and E. Leaming, in the "Columbia University Biological Series" (Macmillan), is a book which should be placed in the way of every student of biology, however elementary, by his teacher. It contains



forty microphotographs of sections (diam. 950-1,000) illustrating the maturation, fertilization, and cleavage of the ovum of *Toxopneustes*. The photographs are reproduced of their original size, and are absolutely free from retouching; they present, therefore, to the student an idea of the phenomena which no mere diagram can rival. They are accompanied by short descriptions, and introduced by a brilliant little *résumé* of the present state of knowledge regarding the phenomena in question. We can only regret that, as the title of the 'Atlas' runs in general terms, no cuts in illustration of the observations of Fol and others on the "quadrille," in antagonism to the more generally received views, appear among the many excellent figures incorporated in the introduction.

A *Monograph of the Order of Oligochæta*, by F. E. Beddard, F.R.S. (Oxford, Clarendon Press), forms a bulky volume of over 750 pages, the result of studies in the group lasting some fifteen years. Mr. Beddard justly points out that there was room for a detailed systematic treatise which should incorporate the very large additions to our knowledge of the Oligochæta since the publications of Vojdovsky and Vaillant, and he has, no doubt, succeeded within the limits laid down in his preface. That his aims were limited is, perhaps, a matter for regret rather than for reproach; he adopts the standpoint of a pure comparative anatomist, and, except for a short chapter on geographical distribution, confines his comparative anatomy entirely to the Oligochæta. He certainly justifies his omission of embryological matter on the grounds that he has no first-hand acquaintance with the early development, and further, that Vojdovsky has published an elaborate monograph dealing with this subject; but the almost complete exclusion of oligochæte physiology and bionomics appears to us a serious blow to the usefulness of the work, and even a comparative anatomist might have dealt to a greater extent with the relations of Oligochæta to other Chætopoda. The first 155 pages deal with pure anatomy and geographical distribution, and on these points no one is more competent to speak than Mr. Beddard. Yet even in this long description we have not succeeded in finding any authoritative account of the method of formation of the median sperm sacs or vesiculae seminales, of the "capsulogenous glands," of the formation of the albumen contained in the cocoon, or of the processes of congress and the function of the spermatophores—all of them points on which one naturally turns for information to a monograph. It is only of omissions, however, that we have to complain. The anatomical account is clear and otherwise good; the systematic part (about two-thirds of the volume) appears to be very complete, but might have been rendered more rapidly useful by the addition of synoptical tables. There are a bibliographical list and an index to genera and species; but, unfortunately, no subject-index has been supplied. As is not infrequent with works issuing from the Clarendon Press, the book is admirably printed, but far less well illustrated.

*The Cell: Outlines of General Anatomy and Physiology* (Sonnenschein) is a translation, under Dr. H. J. Campbell's editorship, of Prof. Oscar Hertwig's well-known book. The original has been long enough before the public to take a foremost place among those useful works which appear from time to time, occupying an intermediate position between a text-book and a monograph, and embodying for the use of the general zoologist a critical account of some subject which he has neither leisure nor occasion to read deeply for himself. Well illustrated and well translated, the book is sure to meet with favour in its English dress. The translator has fortunately avoided the Rabelaisian translation of "Anlage" which we owe to America, but has substituted "elemental germ," which is cumbersome, and not particularly signi-

ficant. If zoologists would only agree not to express two different things by the same word, and would term persistent remnants of abandoned structures "vestigial structures," no better translation of "Anlage" than "rudiment" could be found.

#### SOCIETIES.

ROYAL.—May 7.—Sir J. Lister, Bart., President, in the chair.—The list of candidates recommended for election into the Society was read from the chair.—The following papers were read: 'On the Liquefaction of certain Alloys of Gold,' by Mr. E. Matthey; 'On the Occurrence of the Element Gallium in the Clay-ironstone of the Cleveland District of Yorkshire. Preliminary Notice,' by Prof. Hartley and Mr. H. Ramage; 'The Electromotive Properties of *Malapterurus electricus*,' by Prof. Gotch and Mr. G. J. Burch; and 'The Occurrence of Nutritive Fat in the Human Placenta. Preliminary Communication,' by Dr. T. W. Eden.

GEOGRAPHICAL.—May 11.—Mr. Clements R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Major G. Cunningham, Capt. E. Guinness, Capt. K. A. Irvine, Capt. S. L. Norris, Commander H. E. Pury-Cust, Messrs. G. T. Baron, R. F. Bertram, H. Bicknell, J. G. Douglas, M. G. Holban, G. H. Judd, and T. Thynne.—The papers read were 'Through the Central Sudan to Sokoto,' by Mr. W. Wallace, and 'Hausaland,' by the Rev. C. H. Robinson.

GEOLOGICAL.—April 29.—Dr. H. Hicks, President, in the chair.—Messrs. E. H. Cunningham-Craig, W. Foggin, and H. E. Hurst were elected Fellows.—The following communications were read: 'Descriptions of New Fossils from the Carboniferous Limestone. I. On *Pemmatites constipatus*, sp. nov., a Lithistid Sponge. II. On *Palæacis humilis*, sp. nov., a New Perforate Coral; with Remarks on the Genus. III. On the Jaw-apparatus of an Annelid, *Eunicites reidii*, sp. nov.,' by Dr. G. J. Hinde; 'The Eocene Deposits of Dorset,' by Mr. C. Reid (communicated by permission of the Director-General of H.M. Geological Survey); and 'Discovery of Mammalian Remains in the Old River-gravels of the Derwent near Derby, Part I,' by Mr. H. H. Arnold-Bemrose.

SOCIETY OF ANTIQUARIES.—April 30.—Sir A. W. Franks, President, in the chair.—A letter was read from the Dean of Worcester stating that the erection of an air-tight chamber in the crypt of the cathedral, against which the Society had protested, was "already an accomplished fact," the Chapter having "decided to place the electric motor in the first small chapel of the crypt, as there appeared no other convenient place available." The Dean further stated that the chapel itself nevertheless "remains quite intact, and visitors can obtain easy access to the east end of it (the only part hidden) through a door in the wall which will always be open."—The President announced that he had appointed Sir H. H. Howorth to be a Vice-President of the Society.—Mr. Guy Laking exhibited and presented a cast of the helmet preserved in the chapel of King Henry V. in Westminster Abbey.—Mr. C. H. Read, by permission of the Earl of Bradford, churchwarden of Tong, exhibited a magnificent crystal and silver-gilt cup, apparently of English work of the beginning of the seventeenth century, belonging to Tong Church, Salop.—Mr. M. Stephenson described a palimpsest brass from Astley Church, Warwickshire, exhibited by the Rev. J. A. Dibben, vicar.—Mr. W. H. St. John Hope read a paper on the fourteenth century painted table or reredos preserved in the cathedral church of Norwich, with special reference to its construction and heraldic decoration. Mr. E. J. Poynter and Sir F. Burton have both decidedly pronounced against an Italian origin for the painting, and Mr. Alma Tadema and Mr. Higgins claim that it is English. Mr. Hope brought forward reasons for showing from its construction that the reredos was made and painted in England, and almost certainly in Norwich, where a flourishing school of painters, all local artists, was known to have been at work during the fourteenth and fifteenth centuries. In illustration of Mr. Hope's paper the Dean and Chapter of Norwich again exhibited the tabula itself, and the Dean and Chapter of Westminster exhibited the splendid contemporary mass-book presented to the Abbey by Abbot Nicholas Lillington in the reign of Richard II.

May 7.—Sir A. W. Franks, President, in the chair.—Mr. D. H. S. Cranage and Dr. D. Murray were admitted Fellows.—Mr. C. H. Read read some notes upon a bronze weight from Grove Ferry, Kent, exhibited by Mr. A. J. Copeland.—Mr. J. J. Stevenson submitted a new restoration of the Mausoleum

of Halicarnassus, in accordance with the accounts and dimensions of Pliny and Hyginus and the remains in the British Museum.

ARCHÆOLOGICAL INSTITUTE.—May 6.—Judge Baylis, V.P., in the chair.—Mr. C. E. Keyser read a paper 'On Recent Discoveries of Mural Paintings at Willingham Church, Cambridgeshire, and Elsewhere,' being the second part of a paper, the first part of which was read at the Institute on February 5th. Before arriving at Willingham the author described some mural paintings found in twenty-seven churches in the counties of Wilts, Berks, Oxford, Bedford, Huntingdon, and Cambridge, many of which were fragmentary. Two, however, deserve special notice, viz., the one at Sonning in Berkshire, where a late portrait of St. Christopher was found over the doorway, a unique instance of a painting of the saint in this situation in England; the other at Brightwell Baldwin in Oxfordshire, where there is an old chest, on the front of which is painted the combat between St. George and the Dragon, of early fifteenth century date. These painted chests are by no means common, only fifteen having come under the author's notice. Mr. Keyser then fully described the mural paintings at Willingham Church, which have been thoroughly and carefully restored in the last few years. The most important remains are on the walls of the nave, where at least four series of paintings have been brought to light, one relating to the Blessed Virgin, and another to the legend of St. George and the Dragon; also a large portrait of St. Christopher, where he is represented holding the infant Saviour on his left arm, and not on the shoulder as is almost invariably the case. In the south aisle also considerable remains have been brought to light. Such a record of wall paintings as Mr. Keyser gave is especially noteworthy, for, as he said, his paper in some instances contained the only record of their brief exposure before their final destruction or concealment by a fresh coating of plaster being laid on them, a necessary act, due to the imperfect condition of most of the paintings. Mr. Keyser brought photographs of some of the mural paintings for exhibition.—Mr. Green, in the absence of the author, read a paper 'On Great Stones at Gozo, Malta, explored in 1893,' by Dr. A. A. Caruana. These great stones at Tal Qaghan, standing *in situ*, and numbering fifteen, are all that remain of a cyclopean monument forming an enclosure of 1,600 square yards, for the author tells how until lately considerable use was made of these stones for building houses and walls in the neighbourhood. In connexion with these remains are three vast natural caverns, probably used as cattle sheds. Not far off another smaller megalithic enclosure at ta-Mrezbiet was also discovered, more regular in form and nearly complete, but of different construction. Plans of these remains were exhibited; also a series of photographs of the stones themselves were shown by Sir Benjamin Stone, M.P., who, with the Rev. W. K. B. Bedford, took part in the discussion that followed, and explained how important it was that Government should take steps to preserve what remains of these ancient and important ruins from the reckless hands of visitors.

ZOOLOGICAL.—May 5.—Dr. J. Anderson, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, and called special attention to a young male Indian elephant (*Elephas indicus*) from Burmah.—Mr. W. E. Hoyle exhibited a Röntgen-ray photograph of a snake in the act of swallowing a mouse.—Mr. G. A. Boulenger read a paper on some batrachians from the Caucasus, based chiefly on specimens recently transmitted to the British Museum by Dr. Radde, of Tiflis, among them an example of the new frog of the genus *Pelodytes*, for which he had proposed the name *P. caucasicus*. Altogether ten species of batrachians were now known from the Caucasus.—Mr. F. E. Beddard read the second of his contributions to the anatomy of picarian birds: one relating to the pterylosis of the Capitonidae.—Mr. M. F. Woodward read a paper on the dentition of certain insectivores, and pointed out that there was strong evidence to show that the milk-dentition was undergoing reduction in this group as a whole, some of the milk-teeth in *Erinaceus* and *Gymnura* being present as small calcified tooth-vestiges only, while in *Sorex* there were apparently no calcified milk-teeth, but only vestigial milk-enamel organs. From a consideration of the ontogeny of the molar-cusps, he concluded that the true primary cone in the upper molars was Osborn's "paracone," its homologue in the lower jaw being the protoconid. From palæontological evidence Mr. Woodward pointed out that there was not sufficient proof to justify the tritubercular theory as applied to the upper molars.—A communication from Mr. A. D. Bartlett contained some notes on the breeding of the Surinam toad (*Pipa americana*), as recently observed in the Society's gardens. It had been

observed that the eggs when issued from the cloaca of the female, which was protruded into a bladder-like process during their production, were arranged on the back of the female by the action of the male.

ENTOMOLOGICAL.—May 6.—Prof. R. Meldola, President, in the chair.—Mr. P. E. Freke was elected a Fellow.—Mr. Champion exhibited specimens of *Amara favelica*, Zimm., from Woking, Surrey, a recent addition to the British list. He also exhibited, on behalf of Mr. Dolby-Tyler, a series of *Eburia quadrinotata*, Latr., from Guayaquil, Ecuador, showing variation in the number of the raised ivory-white lines on the elytra.—Mr. H. Donisthorpe exhibited a specimen of *Pterostichus gracilis* with three tarsi on one leg, taken near Weymouth last April.—Mr. G. T. Porritt exhibited a series of *Arctia menthastris* which he had just bred from Morayshire ova; the ground-colour of the specimens varied from the usual white, through shades of yellow, to dark smoky-brown.—Mr. Merrifield exhibited specimens of *Gonepteryx rhamni* bred from larvae found in North Italy and Germany, the pupæ of which had been subjected to various temperatures. He stated that high temperature appeared to cause an increase of yellow scales in the female, and low temperatures generally reduced the size of the orange discal spot on the forewings of both sexes. Mr. Merrifield said that the effects on the imago produced by temperature were being made the subject of systematic research by Prof. Weissmann, Dr. Standfuss, Mr. E. Fischer, and others.—Capt. Elwes asked if these experiments had been made on pupæ only or on the larvae as well.—Mr. Merrifield said that the results were only noticeable when the experiments were made on pupæ. The effect of them on larvae was not apparent.—Mr. Kirkaldy exhibited and made remarks on ova of *Notonecta glauca*, var. *furcata*.—Mr. Tutt exhibited living larvae of *Apamea ophiogramma* together with the grass on which they were feeding. He said the species was formerly considered rare in Britain, but was now found freely in any localities where ribbon grass (*Diglyphis arundinacea*) was plentiful. He inquired if the grass on which the larvae were feeding was identical with the last-named species.—Prof. Meldola said that perhaps Prof. Marshall Ward would look at the plant.—Mr. Goss read a communication from Mr. E. Meyrick on the subject of Prof. Radcliffe-Grote's criticisms (contained in his paper published in the *Proceedings of the Society*, 1896, pp. x-xv) on the use of certain generic terms by Mr. Meyrick in writing on the Geometridæ.—Mr. McLachlan opened a 'Discussion as to the Best Means of preventing the Extinction of certain British Butterflies.' He referred to the extinction of *Chrysophanus dispar*, *Lycana acis*, and *Aporia crategi*, and to the probable extinction, in the near future, of *Papilio machaon*, *Melitæa cinxia*, and *Lycana arion*. He stated that one of the objects he had in view in bringing this matter forward was to see whether some plan could not be devised to protect those species which were apparently in danger of being exterminated by over-collecting.—Prof. Meldola said he fully sympathized with the remarks of Mr. McLachlan, and he thought that a resolution passed by the Society, possibly in conjunction with kindred societies, might produce some effect.—Mr. Goss stated that *Papilio machaon*, although apparently doomed to extinction in its chief locality in Cambridgeshire (Wicken Fen), would probably linger on in the county in smaller fens, such as Chippenham, where the larvae had been found feeding on *Angelica sylvestris*. It would certainly survive in the Norfolk Broads, both from the irreclaimable nature of the fens there and the extensive range of the species in the district. He stated that *Melitæa cinxia*, although gradually disappearing from most of its old localities in the south of the Isle of Wight, was still found in the island further west, where he had seen it in some numbers in May, 1895. He added that *Lycana arion* was far from extinct in Gloucestershire, and was distributed over a much wider area in the extreme south-west of England than was generally supposed. Its disappearance from South Devon was due to the burning of the grass, and the consequent destruction of the food-plant.—Col. Irby said that *L. arion* had disappeared many years ago not only from Barnwell Wold, Northamptonshire, but from another part of the county on the estate of Lord Lilford, not accessible to the public, and that its disappearance there was no doubt caused by the destruction of the food plant and other herbage by burning the pasture, and by the grazing of sheep.—Capt. Elwes, Messrs. Crowley, Tutt, Waterhouse, and Blandford continued the discussion.—Mr. G. A. K. Marshall communicated a paper entitled 'Notes on Seasonal Dimorphism in South African Rhopalocera,'—and Mr. P. Cameron one entitled 'Descriptions of New Species of Hymenoptera from the Oriental Region.'

SOCIETY OF ARTS.—May 11.—Mr. F. Cobb in the chair.—Mr. Swinburne gave the third lecture of his course of Cantor Lectures 'On Applied Electro-Chemistry,' dealing more particularly with the branch of fused electrolysis of sodium and other compounds.

May 12.—Sir O. Roberts in the chair.—A paper 'On Wood Engraving as compared with other Reproductive Arts, and its Future as a Fine Art,' was read before the Applied Art Section by Mr. W. B. Gardner.—A fine collection of wood engravings was exhibited in illustration of the paper.

May 13.—Mr. J. W. Barry in the chair.—A paper 'On Tunnelling by Compressed Air' was read by Mr. E. W. Moir, who described in detail the works connected with the construction of the Blackwall Tunnel, now being completed for the County Council, in which the system of compressed-air working was employed.—A discussion followed the reading of the paper.

PHYSICAL.—May 8.—Capt. Abney, President, in the chair.—Messrs. Frith and Rogers read a paper 'On the True Resistance of the Electric Arc.'

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Victoria Institute, 4½.—'On Climate in Egypt,' Grant, 'Bey.'
- British Architects, 8.—'Baroda Palace: the Town Residence of H. H. Sir Syaj Rao,' Mr. R. F. Chisholm.
- Society of Arts, 8.—'Applied Electro-Chemistry,' Lecture IV., Mr. J. Swinburne. (Cantor Lecture.)
- Geographical, 8½.—'Journey from Tulu to Assam,' H. R. H. Prince Henry of Orleans. (Cantor Lecture.)
- TUES. Royal Institution, 8.—'Ripples in Air and on Water,' Mr. C. V. Boys.
- Statistical, 5.—'Agricultural Credit Banks,' Mr. R. A. Yerburgh.
- Society of Arts, 8.—'Bronze Casting in Europe,' Mr. G. Simonds.
- Folk-lore, 8.—'The Genesis of a Romance Hero as illustrated by the Evolution of "Talliafer de Lion,"' Mr. F. W. Bourdillon; 'The Hood Game as played at Haxey, in Lincolnshire,' Miss M. Peacock.
- Civil Engineers, 8.—'Ballot for Members: The Magnetic Testing of Iron and Steel,' Prof. J. A. Ewing; 'Magnetic Data of Iron and Steel,' Mr. H. F. Parrshall.
- Zoological, 8½.—'An interesting Variation in the Pattern of the Teeth of a Specimen of the Common Field-Vole,' Mr. G. E. H. Barrett-Hamilton; 'Contributions to the Anatomy of Picarian Birds: No. III. The Anatomy of the Alcedinidae,' Mr. F. E. Beddard.
- WED. Chetham, 4.—Annual Meeting.
- Meteorological, 7½.—'The Exposure of Anemometers,' Mr. R. H. Curtis.
- Society of Arts, 8.—'Orthochromatic Photography,' Capt. W. de W. Abney.
- THURS. Royal Institution, 3.—'The Art of working Metals in Japan,' Mr. W. Goward.
- Royal, 4½.
- Historical, 5.
- Chemical, 8.—'The Diphenylbenzenes, I. Metadiphenylbenzene,' Messrs. F. D. Chattaway and R. C. T. Evans; 'Derivatives of Camphoric Acid,' Dr. F. S. Kipping; 'Some Substances exhibiting Rotatory Power both in the Liquid and Crystalline States,' Mr. W. J. Pope.
- Antiquaries, 8½.—'Notes on a Portrait of a Cardinal from Windsor Castle, exhibited by H. M. the Queen,' Sir J. C. Robinson; 'Report as Local Secretary for Scotland,' Dr. R. Munro.
- FRI. United Service Institution, 3½.—'The Difficulties of the Defensive,' Lecture II., Major C. B. Mayne.
- Physical, 5.—'On Dielectric,' Mr. R. Appleyard; 'The Field of an Elliptical current,' Mr. J. V. Jones; 'An Instrument to measure Frequency,' Mr. A. Campbell.
- Philological, 8.—'Anniversary: On the Use of the Particle "ro," in the Preterital Senses, in Old Irish,' Prof. Strachan.
- SAT. Royal Institution, 3.—'Three Emotional Composers: Lecture III., Liszt,' Mr. F. Corder.

#### Science Gossip.

MESSRS. TRUSLOVE & HANSON are about to publish a new work by Mr. Ling Roth (the author of 'The Aborigines of Tasmania'), entitled 'The Natives of Sarawak and British North Borneo.' The book will contain a preface by Mr. Andrew Lang.

MR. E. A. FITZGERALD will contribute to a forthcoming number of the *Revue de Paris* an article descriptive of his recent exploration of the New Zealand Alps. The publication of this article will precede that of the more important work which Mr. Fisher Unwin has in preparation.

A WELL-KNOWN German *savant* and traveller, Herr Bretschneider, whose long-projected work on 'Botanical Discoveries in China' will shortly be published, has just prepared a special map of China and the neighbouring countries. It is based on his own verification of the Jesuit surveys made in the seventeenth and eighteenth centuries, to the extraordinary accuracy of which he bears testimony, supplemented by the most recent discoveries of the Russian explorer Roborovsky and the French traveller Prince Henry of Orleans.

M. CHARLOIS, of Nice, announces the discovery of a small planet on the 4th inst., which, if all recent discoveries prove to be really new, will raise the whole number known to 420.

ACCORDING to Dr. Schorr's ephemeris, Swift's new comet (*b*, 1896) is now very near the star  $\psi$  Cassiopeie, and still moving in a north-westerly direction.

#### FINE ARTS

*The Coin Collector.* By W. Carew Hazlitt. (Redway.)

THE pompous and oracular style adopted by the author of this handbook does not effectually conceal his grave deficiencies in numismatic knowledge and general scholarship. We find it impossible to recommend the volume either to collectors or to students of numismatics. Some useful details about the prices of coins and twelve excellent plates of photographs are, indeed, almost the only features of the book that can be unreservedly praised.

After a brief introduction, Mr. Hazlitt proceeds to deal with "Collectors and Collections," but furnishes none of the pleasant gossip that such a heading naturally suggests. He begins with Prince Henry, son of James I.—Petrarch, with his Roman coins, is not alluded to—and passes on to the Earl of Pembroke. Not a word is said of Evelyn, or Mead, or Fountaine—"false as his gems and cancer'd as his coins"; nothing about "the critics in rust," or the collectors of spurious Othos; nor even about the gentlemen who used to meet Mr. Addison to discuss, over a dish of tea, "the usefulness of medals" and the effigies of the lofty Adrian or "the beastly Vitellius." We had imagined that the collectors of the eighteenth century formed their cabinets mainly with a view to illustrating the history and literature of the ancients, for, as Addison truly says, "medals give a great light to history." But, if we may believe Mr. Hazlitt, coin collecting, at the time when the Earl of Pembroke "relinquished the pursuit," was merely a species of enlightened flunkeyism:—

"It was doubtless the precedent set by such persons as Lord Pembroke, who has had occasional successors, such as Lord Ashburnham, Lord Hastings, and Lord Grantley, which encouraged the pursuit on the part of others, with whom it might become an object of ambition to emulate the titled aristocracy and qualify themselves to occupy a footing based on *confrérie* [*sic*]."

The chapter on Greek coins is largely founded, as Mr. Hazlitt fairly admits, on Mr. Head's 'Historia Numorum,' but in spite of this, it is a singularly arid and ill-chosen collection of notes, teeming with errors of all kinds. Mr. Hazlitt is inclined to criticize the geographical arrangement of Eckhel and Head, but as a geographer he is not himself unimpeachable. Thus he places Lucania after Macedon, and apart from the rest of Italy, and tells us that the island of Thera was "in Crete." Thrace is oddly described as a "region composed of the towns on the southern coast, the Thracian Chersonesos . . . the Regal Series, the Inland Settlements, the Scythian dynasts." Gorgippia in Bosphorus appears under the pleasing form of Gerippia. The Achelous is thrice the "Achelois"; Amyclæ becomes "Amyclæ," and Amasia, "Amasis."



In the matter of Greek aspirates Mr. Hazlitt is sadly to seek. Thus we hear of the "ekte," the "ekton," and the "kal-kous," and the coins of Smyrna with the type of Homer are described as "Omereia." On p. 226 there is a "Curator or Hepimeletes," an ancient official defined as "a term found on certain coins of Lydia and Caria." The Marsyas statue, the common type of colonial coins, is spoken of as if almost peculiar to the Thracian Chersonese, and is described as Silenus. The ordinary Greek imperial coins of Scepis and other Asiatic towns are spoken of as Roman imperial; and the nature of the Cistophoric coinage is imperfectly apprehended.

But leaving Asia Minor and Tarsus ("of such Scriptural celebrity"), we may pass through Mesopotamia, where, with Mr. Hazlitt, "we again approach Scriptural scenes and the reputed cradle of the human race." "In the precious Alexandrian series there is no limit to the diversity or utility." This may be perfectly true, but something more definite might have been said, and the well-known "L" sign should have been explained without a weak reference to Akerman. "Cyrene and its colony Barce equally go back, numismatically and politically speaking, to the sixth century B.C." In B.C. 247 "Magas, queen of Cyrene, brought that country in dower to Ptolemy III. of Egypt." The Ptolemies are known to have been eccentric in matrimony, but there is certainly some mistake here, for Magas was a man.

The chapter on Roman coins also leaves much to be desired. Mr. Hazlitt's story of the reductions of the *as* (which he persistently calls the *es*) is, to us at least, unintelligible. There is an error involving nearly two centuries in the statement as to the first issue of silver coins at Rome:—

"The earliest silver coinage took place about B.C. 485.....these pieces were *denarii* = the ancient *decussis* or two *era* [sic]."

"The association of Castor and Pollux with the legendary annals of Rome may be familiar to those who have read Macaulay's 'Lay of the Battle of the Lake Regillus.'"

Mr. Hazlitt is quite right in recommending these republican *denarii* to collectors as at once cheap and interesting, but he surely goes too far in speaking of their "beautiful and fascinating types, so diversified, so chaste, so eloquent." Of this series, we are told, "a very copious account . . . is to be found in Humphreys, Akerman, and Stevenson"; but we would strongly advise the collector to rely on the copious account of Babelon and Mommson rather than on the obsolete works that our author recommends.

The chapter on the continent of Europe, though somewhat vague and pompous, is free from the serious errors that deform the sections on the Greek and Roman series. The same may be said also of Mr. Hazlitt's account of the coins of the United Kingdom, though it contains some strange statements. Thus we read (p. 166) of "the annual oblation of 396 *marcuses* promised by Offa to the Pope's Legate." Perhaps the *mancus* is meant, though the 396 *marcuses* reappear on p. 249. The coin called *chaise* is given as *cleaise*, and there is a misleading remark about the origin of the Anglo-Gallic coinage. "The small volume by Mr. Samuel Smith,

1890," by-the-by, was written by Mr. Daniel Howarth.

Chap. viii., on the coin market, in spite of Mr. Hazlitt's curious remark *Prosit Emptor*, deserves praise as a useful attempt to tabulate the prices of coins, and to indicate the probable cost of a collection. Chap. ix., unfortunately, is one of the least satisfactory in the book, and, under the heading "Terminology," consists of a marvellous jumble of technical terms, coin denominations, and miscellaneous topics. Denominations often met with in ordinary reading, such as sequin, moidore, pistole, and crown (=écu), are omitted, while the words "gilt" and "pierced" are elaborately explained. Under the heading "Forgeries," the reader is referred to "Akerman's Introduction, 1848," but Mr. Hazlitt himself has on no page in his own volume any full account of forged money. Yet the art of discriminating true from false is all-important to the collector, and a reference should at least have been made to Friedländer on false Greek coins, to Pinder's list of Becker's forgeries, and to Mr. R. H. Lawrence's account of the Paduans. A few of the more curious entries in "Terminology" may be mentioned:—

"Chiton.—A sort of under-vest worn by figures on Greek coins."

Dei Gratia.—An outcry was raised when the words were omitted on the florin of 1848-9:—

"It was a foolish clamour about an idea which is being gradually discredited abroad."

"English and Scottish legends and mottoes.—These partake of the empirical and insincere character of those found on the money of the Continent."

"Heraldic terms.—A vocabulary both extensive and intricate [such, almost, was Mr. Weller's knowledge of London], especially in the German and Low Country series," &c.

"Nature-worship.—A low form of cult which was very prevalent in different parts of Europe, particularly in Germany and Switzerland."

Shekel, with the half and the quarter.—"Both the Jewish shekel and the half shekel are interesting in connection with the Scriptural incidents of the Betrayal and the tribute-money."

But, according to Madden, the shekel and the half shekel had nothing to do with these Scriptural incidents.

"Sophist.—A name found on money of Smyrna.....it also occurs on a coin of Cidyessus in Phrygia, but the reading on the latter seems to be Logictou."

By the last word Mr. Hazlitt apparently intends AOFICTOY.

"Weight.—A principle in monetary computation which enjoyed a universal acceptance and recognition prior to the establishment of standards, of which the Greeks had several."

But our space is exhausted, and we can only add that the bibliography at the end of this volume omits the names of Mommson and Mionnet, ignores the manual on coins and medals prepared by the staff of the British Museum, and says nothing of the Vienna *Zeitschrift*, the *Rivista Italiana*, or the *Annuaire*. To make amends, a classic of our own is cited:—

"Smith, William. Dictionary of Greek and Roman Antiquities. 2nd edition, improved and enlarged. Royal 8vo. 1856. Woodcuts."

Mr. Hazlitt seems not to be aware that this edition of 1856 has been entirely superseded

—and it was high time—by the edition of 1890, but he assures us that it will be found "useful for the terminology of adjuncts to coins."

#### THE PARIS SALONS.

##### I.

THE two Salons have opened their doors to the public within a few days of each other. At the Champs Elysées there are 4,879 entries (2,093 of paintings, 1,073 of drawings and water colours, 794 of sculpture and medals, 414 representing architecture and decorative art, and 505 engravings); at the Champ de Mars there are 1,794 paintings and drawings, 137 engravings, and 486 sculptures, objects of art, or architectural designs. Such are the year's figures.

I envy those fortunate and clever men who on the first day of each exhibition passed their verdict on the value of such quantities of works from all quarters, who distinguished their signification and tendencies, and who made a classification of them. The newspaper, yielding to the excessive appetite for news which is now the law of its being, has almost completely abandoned the attempt to publish a series of articles such as enabled writers like Paul de Saint-Victor, Gustave Planche, Théophile Gautier, and Paul Mantz to pronounce opinions on contemporary art which, if not impeccable, were at least the outcome of reasoning and reflection. Now the criticism must be ready for publication the day before the exhibition begins: it must be written and printed even before the Salon is opened. Consequently "the critics" have to be invited three or four days before vanishing day, and may be seen wandering through rooms blocked with ladders and workmen, among pictures, most of which are not even hung. Taking a few notes at haphazard, and returning home, they write in great haste a thousand or fifteen hundred lines of "general considerations" and nomenclature, and there they stop till the Salons come round again. This fashion of glancing at, and pronouncing judgment on, works of art signalizes the triumph of reporting, but it is fatal to criticism. It may be said that the harm done is not great, and that is, of course, one way of looking at the matter. It is certainly not proved that there is any use in reasoning about art. Still, if one considers that it is among the inevitable mediocrity of these great annual discharges of painted canvases and sculptured marble, stone, and bronze that history some day or other will seek for the documents which will help it to restore a little of the thought and aspiration of our epoch, it is, perhaps, excusable to pause a little before trying to disentangle the signification and the lesson, to analyze the pleasure or the displeasure which all these productions of brush and chisel cause us.

One of the signal drawbacks of the Salons is that they stimulate a factitious production; that they lead to the manufacture of works that have no other aim than to attract for a few weeks by main force the attention of a distracted crowd of sightseers in a hurry; that they create an artificial, overheated, and unhealthy atmosphere in which delicate seeds run great risk of spoiling, and monstrosities, on the contrary, find every facility for rapid growth. At the Champs Elysées, where the press is denser, the difficulty of securing attention greater, the results of these malign conditions are still more perceptible than at the Champ de Mars. Almost as soon as he has entered the visitor is startled by coming upon canvases of exaggerated dimensions, which obviously occupy so much space only to catch the eye, and the uselessness of which is something painful and shocking. I could mention more than one able artist whom this stimulus to *faire grand*, this preoccupation with a *tableau de Salon*, has in the end ruined; but I do not know a more deplorable instance than the case of M. Rochegrosse. He had

attracted notice at the competitions of the École des Beaux-Arts by a sort of romantic *verve*, and a boldness of imagination which led to high hopes being entertained of him. The Salons speedily dissipated and exhausted the stores of force and invention which he was supposed to possess. Year after year appear huge canvases signed with his name, which are mere big imagery, clumsy and useless, on which much talent has been squandered, and yet which cannot be reckoned in the annals of modern art as more than commonplace chromolithographs. *L'Angoisse Humaine* (No. 1713), which he exhibits this year at the Champ de Mars, is an immense painting which represents a steep peak above a large town, of which the panorama extends a long way under a livid horizon. In the sky pass—in the form of inconsistent figures of which the robes leave in the air a track of light—the ambitions, or the dreams of happiness, fortune, glory, which ever form the aspiration of poor humanity. And this humanity we behold rushing in pursuit of the deceitful chimæra. Men and women, rich and poor, traders and artisans, of every age and condition, scale the rocks and stretch their hands in despair towards the fugitive apparitions. It is a rush without mercy, and the crowds push, crush, and kill one another. Many fall by the way, and one sees them disappearing in a deep abyss where tombs are visible. Those even who have scaled the mountain tops behold the unattainable figure pass out of reach of their hands. The allegory is the merest commonplace, and in the execution there is nothing of that passion of insight and that spontaneity of invention with which Gustave Doré would have invested it. A single figure could have expressed much more, and in poetic fashion could have presented to the eyes and the imagination the same idea in how much more thrilling a fashion. Just think of the 'Chimère' of Gustave Moreau or the 'Melancholia' of Dürer.

I should like to have the power to decree that no painting which is not intended for a public building should exceed certain moderate and lodgeable dimensions. Such a measure would prove of real service to the public and to artists themselves. Meissonier used to say that a picture more than half a square metre in size was always too large. Add some centimètres if you like, or some square feet, but let it be understood that a cabinet picture shall not assume the dimensions of a decorative wall painting. And by a singular anomaly it is just at the moment when the craze set in for inordinate exaggeration of cabinet pictures that the feeling for wall decoration on a large scale has been lost. Most of the decorative panels which are seen at the Salons are historical pictures scattered over large surfaces. M. Puvis de Chavannes alone possesses the strength of conception, the poetical gift, the simplicity, and the greatness of execution which are appropriate to this branch of art. He has chosen to form this year at the Champ de Mars a sort of representative assemblage of his works. He has taken the opportunity of the exhibition of five large decorative panels intended for the Public Library at Boston, U.S.A., to hang in a large gallery specially devoted to the purpose several hundreds of drawings which he made for the purposes of his paintings, from those in the Museum of Picardy at Amiens down to those for the Sorbonne, the Hôtel de Ville, and Boston. The visitor can, therefore, follow the principal phases of his mural decorations from their first conception till the definite completion of the pictorial idea and the plastic construction. Nothing can be more interesting. The drawings of an artist, in fact, are his confidences; his aims are revealed in them one by one. From the first sketches in which the idea begins to take shape to the definite cartoon, which needs nothing more than the colouring, and generally takes that for granted, the visitor

can follow the private history of each one of the master's works, discern what questions he put to Nature, and what he decided to select from the infinite repertory which she placed at his disposal.

Nothing can be less complicated than a work of M. Puvis de Chavannes, who is essentially classical in the good sense of the term. In his works the conception is invariably direct, frank, logical, and simple, of the nature of the subject; the part played by the literary invention is also reduced within the narrowest possible dimensions. It is the plastic invention which from the first hour attracts and commands the activity of his thought. The vision arranges it; it adapts it to the architectural forms of which the inflexible framework, without being present before the eyes of the painter, rules and determines the play of the hues still undetermined and the equilibrium of the masses as yet hardly indicated, where little by little the motive selected by him takes shape. Presently determinate conceptions appear more clearly; thanks to successive approximations, a general rhythm is disentangled, the elements of the future creations assume each of them its shape and its proper value in the synthesis which is forming. One can thus explore the successive states of an idea and see how the artist's choice has on all occasions been decided by an imperious need of harmony and unity.

But it is not only a question of balancing the masses: it is needful to arrange the expressive forms adapted to the thought of which the edifice of which they are to animate the walls is a kind of manifestation. It is here that the painter approaches Nature and demands of her assistance and advice. There are in the collection of his drawings a series of studies of gesture of the greatest beauty. Because he succeeded in summing up, in excessively concise and sometimes rather awkward abbreviations, forms and movements, it was long repeated in all sorts of accents that Puvis de Chavannes did not know how to draw, and the calligraphs of the Academy kept reiterating everywhere with a virtuous indignation the maxim of Ingres, "Le dessin est la probité de l'art." Certainly; but only let people look at the studies for Amiens, Rouen, the Pantheon, the Sorbonne, Poitiers, and Lyons. If to emphasize in this striking way a gesture and an attitude, to capture at the very source the movements which harmonize and express life in order to evoke before our eyes images at once truthful and grand, is not to draw, I must really ask myself, What is meant by drawing?

Puvis de Chavannes began his career at the moment that the neo-classics were at war with the realists, and, keeping equally aloof from the one and the other, he sought in landscape a powerful element of serenity, harmony, and beauty for his great mural compositions. Nevertheless we do not find in the series of his drawings many studies of scenery. With the exception of sundry studies in charcoal and in water colour, some very elaborate drawings of trees and foliage, there is little besides some large sketches in crayons, of which he made use to establish the plans and distribute the general outlines of his pictorial constructions. To tell the truth, he has his landscapes in his head; he has in his fits of prolonged contemplation stored up in his mind the most expressive images of nature; he adapts them to the needs of his work, and it is sufficient for him to evoke in some essential traits the permanent aspects and the eternal harmonies to suggest to our eyes, now in his *Sainte Geneviève* the spring sky (and behold! the Ile de France is before us), and at another moment the retired solitudes of the *Bois Sacré* *cher aux Arts et aux Muses*. Where has he found, except in his recollections of nature, the five landscapes, so simple in their elements, so grand in their aspect, so nobly poetical, and so true at the same time in their decorative and synthesized effect, where he has suggested to the mind, one after another, all the depth of

infinite spaces which frightened the faith of Pascal, the sweetness of the Virgilian eclogues, the serene splendour of ancient *épopée* and tragedy? *Les Chaldéens* (1033), in the clear atmosphere of a limpid night, watch the celestial vault of a single tone, a purplish *bleu*, in which glitter the golden patches of constellations. They (the Chaldeans) lean on a bare rock, which is tinged with rosy reflections; some low notes of green give life to these first outlines, where the modelling is large, and the stately and simple gestures of the first astronomers are enveloped in sweetness. In *Virgile* (1029)—the poet is clad in a white toga and covered with a great mantle—we behold a peaceful meadow in which winds a stream, two distant masses of trees which a tilled field separates, and a morning sky of a very soft greyish blue, so that the drawing seems to reproduce all the tender and clear melody of the 'Georgics' and the 'Eclogues.' Above the charming and melancholy choir of the *Océanides* (1030), who ascend and descend beneath the impalpable azure round the rock on which Prometheus suffers, rise the fervent and sustained note of the sky, and that even more intense of the sparkling sea, the whole composition expressing at once the glory of the "divine ether and the innumerable laughter of the waves of the sea," which the hero vanquished by Zeus invoked, the powerless sympathy of the beautiful virgins who surround him, and the useless protest involved in the insensible and splendid illumination. Upon the bare sides of a hill, sloping under a sky of which the azure grows green, the elementary forms of primitive ramparts and a trail of rising smoke on the edge of the horizon will be enough to suggest the burning of the city of Priam; while on the first plane, seated under white light, Homer rests his broad forehead on his wearied hand, and the Iliad, helmeted and attired in purple, and the Odyssey, holding a bough and dressed in *vert brouillé*, offer him a golden wreath of laurel (No. 1031). Finally, standing on the edge of a deep trench, bounded by fields where life is constantly renewed in green efflorescence, History, with a slow gesture, mild yet imperious, causes buried forms of the past to issue from the earth as from a tomb (No. 1032). And all these grand spectacles are arranged under the types best fitted to awaken the dream of thought and afford the eyes the repose of pure contemplation.

ANDRÉ MICHEL.

#### SALES.

MESSES. CHRISTIE, MANSON & WOODS sold on the 9th inst. the following pictures, from various collections: Van der Capella, A River Scene, with boats and figures, 735*l*. J. Ruysdael, A Woody Scene, with a river falling in a cascade, and sheep, 262*l*. T. Gainsborough, Portrait of Samuel Whitbread, Esq., M.P., the Younger, 1,837*l*. A Woody Landscape, with a wagon on a road, 152*l*. Hogarth, Portraits of Young Ladies (a pair), 157*l*. J. Hoppner, Emma Laura Whitbread, as a child, 1,890*l*. Portrait of Lady Elizabeth Whitbread, 546*l*. The Hurdy-gurdy Player, portrait of Miss Matilda Fielding, 1,550*l*. Miss Augusta Fielding, 504*l*. Mrs. Fielding, 346*l*. Portrait of Mrs. Robinson as Perdita, 945*l*. Sir J. Reynolds, Portrait of Samuel Whitbread, as a child, 136*l*. Lady Waldegrave, afterwards Duchess of Gloucester, 1,102*l*. Miss Milles, in white silk dress, 682*l*. Lady Pelham, in white and gold muslin dress, 168*l*. Portrait of Lady Louisa Conolly, in white dress, 766*l*. G. Harlow, Hubert and Arthur, 157*l*. G. Morland, The Cherry-Sellers, 1,050*l*. The Death of the Fox, 315*l*. A Landscape, with gipsies round a fire, 399*l*. The Market Cart, 136*l*. Temptation, 430*l*. The Piggy, 336*l*. The Catastrophe, 336*l*. The Interior of a Stable, 105*l*. The Wreckers, 526*l*. A Fishwife buying Fish on the Beach, 252*l*. F. Wheatley, George III. and his Family, 168*l*. Sir



T. Lawrence, Mrs. Anastasia Jessy Bonar, 714/. G. Romney, Mrs. Anne Bonar and her Daughter Agnes, 1,575/.; Jane, Viscountess Melville, daughter of the Earl of Hopetoun, 1,260/.; Col. James Romney, brother of the artist, 115/.; A Conversation, portraits of James and Peter Romney, 210/. J. Russell, Mrs. Anne Bonar, wife of Thomas Bonar, Esq., 110/.; Two Children of the above, Harry and Agnes, 120/. F. Cotes, Miss Milles, in blue and white silk dress, 141/. F. Guardi, View on the Grand Canal, 399/.; The Islands near Venice, 199/.; St. Mark's Place, Venice, 535/.; The Grand Canal, Venice, with the Rialto, 399/.; another, 745/. A. Watteau, A Dance Champêtre, 430/. Sir H. Raeburn, Lord William Russell, 241/.; John, Sixth Duke of Bedford, 136/.

The same auctioneers sold on the 11th inst. the following pictures, from the collection of Mr. C. H. T. Hawkins: T. Gainsborough, A Woody River Scene, 367/. Hogarth, Head of Miss Rich, 435/. J. Hoppner, A Lady, with powdered hair, 115/. A. Kauffmann, Nymphs and Cupids (a pair), 141/. G. Romney, Head of a Lady, 278/. Sir J. Reynolds, Head of Miss Kemble, 215/. R. Wilson, L'Anconetta on the Lagoon, 105/. Guardi, La Tore di Mastro, 110/. Pater, A Fête Champêtre, 204/. N. Berchem, A View of a Mountainous Country, 404/. L. Braem, A Lady at her Toilet, with an attendant, 105/. De Heem, Fruit and Still Life, on a table, 134/. Rembrandt, Portrait of a Lady, 189/. G. Terburg, A Lady, in a black dress, 1,155/. J. Wynants, A Landscape, with a road and sandbank on the left, 173/.; A Landscape, with a winding road on the right, 178/.

Messrs. Robinson & Fisher sold on the 7th inst. the following pictures, from various collections: Terburg, Portrait of a Lady, 132/. J. Ruysdael, A Waterfall, 159/. Bronzino, Portraits of Grand Duchess Leonora Toledo and her Son, 308/. Tintoretto, The Annunciation, 120/. Sir J. Reynolds, Cupid, 208/. Bellini, A Portrait, half-length, 153/.

When the collection of M. Lefebvre, of Roubaix, was sold in the Rue de Séze on the 4th inst., Corot's *Rond de Nymphes* realized 29,100fr.; his *En Picardie*, 19,000fr.; Diaz's *L'Abandonnée*, 19,000fr.; T. Rousseau's *Paysage en Picardie*, 17,000fr.; and his *Marais dans une Plaine boisée*, 20,100fr.; and Greuze's *La Suppliante*, 8,000fr. At the recent sale of M. Lebaudy's effects Corot's *L'Enfant Pêcheur* fetched 11,800fr.; and Troyon's *Pâturages sur les Bords de la Touques*, 17,000fr.

At the sale of the Artaria Collection at Vienna the Hundred Guilder Rembrandt was bought for the Liechtenstein Gallery for 4,000 gulden. The Watteau which was offered to the Louvre for 100,000fr. has been knocked down at the Hôtel Drouot to Madame Nilsson at 107,000fr.

### Fine-Art Gossip.

WE have the best authority for stating that Sir John Millais, notwithstanding the operation which he has lately undergone, is considerably better, and is likely to continue improving.

THE Council of the Society of Antiquaries proposes to hold in the Society's rooms at Burlington House an exhibition of English mediæval paintings, to be supplemented by contemporary English illuminated manuscripts. A number of paintings and MSS. have already been promised. The exhibition will be open (free) from June 8th to 20th inclusive.

ON Wednesday and Thursday next Messrs. Christie, Manson & Woods will sell one of the most interesting collections of drawings by the old masters yet surviving in private English hands. It consists of about 450 examples by, or attributed to, J. Bellini, G. Bellini, G. di Bologna, Paris Bordone, J. Both,

P. Veronese, Claude, B. Cellini, Correggio, A. Dürer, Van Dyck, Gainsborough, Hogarth, Holbein, Da Vinci, M. Angelo, Titian, and others. They come from Warwick Castle, were derived from various collections of high repute, and are being sold by the executors of the late Earl of Warwick.

At the Continental Gallery may now be seen a number of French and Dutch pictures.

MESSRS. P. & D. COLNAGHI have on view a number of interesting paintings by old masters, among them the 'Bird's-Eye View in Holland,' by P. de Konigh; a large Callcott, called 'Dutch Fishing Boats'; Lawrence's brilliant, if not fervid 'Portrait of Mrs. Planta'; Turner's famous 'Ivy Bridge'; a capital Terburg, called 'Portrait of A. Nilant'; a very good and characteristic 'Conversation Piece,' by Egdon van der Neer; 'A Woman and Child,' by A. Cuypp; 'Portrait of the Artist,' by F. Hals; Bonington's 'The Lane to the Village'; 'A Sea Piece,' by Cotman; and 'A Dutch Housewife,' by Brekelenkamp.

By the death of M. Henri Cernuschi the city of Paris comes into possession of his fine collection of Chinese and Japanese bronzes and porcelain, together with his handsome residence in the Parc Monceau, which will now be maintained as a public museum. The late apostle of bi-metalism had also formed an interesting collection of early Italian pictures, which are included in his donation. His Oriental objects were collected by himself in the East; the centre-piece in the bronze gallery is a colossal seated statue of Buddha, we believe the largest example of the subject in Europe.

MR. E. STEVENS will resume his excavations at Cuma under the superintendence of the Italian Department of Antiquities. This campaign will be devoted to the exploration of the more ancient part of the necropolis, whence some more light is expected on the problem of both the origin and the epoch of the first Hellenic colonization of this place.

THE third volume of the 'Catalogue of Oriental Coins in the Bibliothèque Nationale, Paris,' which has long been awaited with impatience, will be issued in a few days. It is the work of the late Keeper, M. Lavoix, continued and revised by his able successor M. Paul Casanova, and contains the description of the exceptionally rich series of the coins of the Egyptian dynasties—Fatimites, Tulunides, Ayyubites, &c.—including a large number of *inedita*. It is possible that some additions may before long be made even to this phenomenally copious series, for the collection of the late M. Sauvage is in the market, and it is hardly to be supposed that the French Government will neglect so valuable an opportunity of filling up the gaps in its own cabinet; otherwise the British Museum, when it is fully sated of Greek and English acquisitions from the Montagu Collection, might possibly be induced to turn its mind to the less interesting, but still extremely important coinages of the East. After all, we are the chief of Mohammedan powers, and might justly say, "Moslemici nihil a nobis alienum putamus."

### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Mlle. Clotilde Kleeberg's Concert; Herr Emil Sauer's Pianoforte Recital; Herr Burmester's Violin Recital.

IMPERIAL INSTITUTE.—The Monte Carlo Orchestra. ROYAL OPERA, COVENT GARDEN.—'Roméo et Juliette'; 'Cavalleria Rusticana'; 'Hänsel and Gretel'; 'La Favorita'.

Mlle. CLOTILDE KLEEGERG, who gave an evening concert last week in St. James's Hall, is rightly esteemed one of the most eminent of contemporary French pianists, her touch and style being pleasurable, and her artistic intelligence, not only in the

music of her native country, but in that of Germany, very distinctive. She favoured the audience with a delightful rendering of Schumann's 'Phantasietücke,' Op. 12, in their entirety, and also items by Brahms, Rubinstein, Moszkowski, Ernest Redon, Dubois, Chaminade, and Saint-Saëns. Mlle. Kleeberg was assisted in the most efficient manner by Miss Ada Crossley, Mlle. Jeanne Greta, and M. Johannes Wolff.

Herr Emil Sauer has returned to London with his powers evidently unimpaired. His first pianoforte recital for this season took place on last Saturday afternoon, and the programme contained some items which may be described as unhackneyed. One was a Prelude and Fugue by Rubinstein, Op. 53, No. 1, one of a set of six, and another Brahms's Variations and Fugue on a Theme by Handel. These were played with the utmost fluency and finish; but Herr Sauer was heard at his best in a group of three Chopin pieces, all of which were exquisitely interpreted. Four little *genre* pieces, composed by himself, were introduced, and proved pleasant examples of what may be termed *salon* music. Beethoven's Sonata in E, Op. 109, and Liszt's eccentric Fantasia on Themes from 'Norma' were included in the scheme.

On Monday afternoon the second of Herr Willy Burmester's violin recitals came off; but apparently he has failed to win the favour of the London musical public, for there was a very sparse attendance. Why this should be so it is difficult to perceive, for although Herr Burmester may not be an artist of the first rank he is unquestionably a virtuoso of exceptional powers. This was proved on the present occasion by his wonderful fingering in two of Brahms's Hungarian dances and in Paganini's 'Hexentänze,' transcribed by himself. Of more serious import were Beethoven's Pianoforte and Violin Sonata in c minor, Op. 30, No. 2, and Schubert's bright but rarely played work in c minor for the same combination of instruments. In both of these his co-artist was Mr. Ernest Hutcheson, a sound pianist, who was subsequently heard in five items by Chopin.

The visit of the Monte Carlo orchestra under M. Jehin is, of course, an event of the season that requires due record; but we utterly fail to perceive why this band should have been puffed beforehand as the most celebrated orchestral combination in the world. It may be the best of casino bands; but of this we are not in a position to judge. However, to compare the force of sixty-five players, for the most part with mediocre instruments, with the best of our English orchestras would be almost ludicrous. Still the *ensemble* is excellent, of course, from long association, and especially in light French music, and the Monte Carlo executants, who are to give two concerts daily during the next few weeks, will doubtless draw many people to the Imperial Institute.

Sir Augustus Harris has learnt wisdom in his operative enterprises. No novelties are to be produced this season at Covent Garden; and we approve of this policy for a time, for although, of course, new works of merit should be presented to the notice of the English public as soon as possible, the preparation of unknown operas for one-night

trial performance must necessarily overtax the energy of the company, and hence we have had to record rough representations of familiar lyric dramas. Wiser counsels have prevailed, and, judging by the opening nights, perfect smoothness will prevail during the season, which commenced on Monday evening with Gounod's 'Roméo et Juliette.' Some interest attached to the reappearance of M. Jean de Reszke, for the Polish tenor was absent last year. He has returned in the plenitude of his powers, the tone of his voice being, if possible, more rich and velvety than ever. Madame Eames is scarcely passionate enough as Juliet, but she sings the music well. M. Plançon was an admirable representative of Friar Laurence. All the other parts were in suitable hands, and the staging, chorus, and orchestra under Signor Mancinelli were nearly all that could be desired.

What may be termed polyglot opera would seem likely to prevail during the current season; for after Gounod's 'Roméo et Juliette' in French on Monday came Mascagni's 'Cavalleria Rusticana' in Italian, and 'Hänsel and Gretel' in English on Tuesday. In 'Cavalleria Rusticana' Miss Macintyre, admirably made up as a dark Southern girl, sang and acted with much increased power as Santuzza, Signor de Lucia was a model Turiddu, and Signor Ancona was equally meritorious as Alfio. In Humperdinck's charming fairy opera, Miss Jessie Hudleston and Mlle. Elba were delightfully piquant as the children, Mr. David Bispham showed himself once more a true artist as the bibulous broom-maker, and Miss Meisslinger was sufficiently graphic as the witch.

It is difficult to determine why the lyric dramas of the Bellini, Donizetti, and Rossinian school should be termed "melody" operas any more than the finest works of Verdi, Meyerbeer, and Gounod, in which there is surely sufficient melody to satisfy the most insatiable amateur. However, all will agree that Donizetti's 'La Favorita' is an opera that should be rekindled in life from time to time, though we are constrained to say that the audience in Covent Garden on Wednesday evening was neither large nor enthusiastic. Madame Mantelli proved herself a highly capable exponent of the rôle of Leonora, her voice being of rich, fine quality, though at times there was a tendency to unduly force it. Signor Cremonini has a pleasant light tenor voice, and was as good a Fernando as we have had since the lamented death of Señor Gayerre. Signor Ancona as the despicable King Alfonso, and M. Plançon as the priest Baldassare, were both unimpeachable as artists.

### Musical Gossip.

MR. J. H. BONAWITZ gave an historical musical recital at the Queen's Hall last Saturday afternoon, and dealt with effect respecting composers from the fifteenth century to the present time, with adequate illustrations. There were intelligent notes in the programme from the pen of Mr. Edgar F. Jacques. Performances of this nature are valuable in an educational sense.

A highly creditable performance, under the direction of Mr. C. H. Allen Gill, of Dr. Hubert Parry's favourite oratorio 'Judith' was heard at the People's Palace last Saturday evening.

Much good work is being done at this East-End institution, and music of the most elevated nature seems to be quite as popular in the district as it is in the more aristocratic parts of London.

MISS MAUD MACCARTHY, who gave a violin recital in the small Queen's Hall last Monday afternoon, is a pupil of Señor Arbós. Her programme commenced with Beethoven's Duet Sonata for piano and violin, Op. 30, No. 2, in which she was associated with Miss Fanny Davies, who also accompanied her in Mendelssohn's own arrangement of the second and third movements of his Violin Concerto. Miss MacCarthy is a bright and piquant executant, quite worthy to take high rank among lady violinists of the present time. Miss Louise Phillips was acceptable as the vocalist.

EUGEN D'ALBERT, as he prefers to call himself without prefix, held his second pianoforte recital in St. James's Hall on Tuesday afternoon, and further established himself as a master of the technicalities of pianoforte playing. He opened with a transcription of Bach's Organ Prelude and Fugue in D, from book iv. of the German edition, a decidedly unwise choice; but he was very effective, though not very emotional, in Beethoven's Sonata in C, Op. 53, known as the 'Waldstein'; in Chopin's Sonata in E minor, Op. 58; and in selections by Mozart, Brahms, and Liszt.

A SUCCESSFUL miscellaneous concert was essayed in the small Queen's Hall on Wednesday afternoon by Miss Harding, a pleasant soprano, assisted by Mrs. Emslie-Cran, who has an effective contralto voice. Other artists who contributed to a programme that was very good of its class were Mr. Theodore Byard, Mr. David Bispham, M. Tivadar Nachez, and Mr. Henry Bird.

AN invitation concert was given by the Handel Society on Wednesday evening in St. James's Hall, when the first performance in London was given of Mr. Arthur Somervell's Leeds cantata, 'The Forsaken Merman,' a clever though somewhat melancholy work. Five works by Purcell, Mendelssohn, Brahms, and Dr. Hubert Parry were, on the whole, well given, and the orchestra of over a hundred rendered Schumann's Overture, Scherzo, and Finale, Op. 52, creditably. We are glad to learn that the Handel Society intends to revive the master's neglected oratorio 'Susanna' next season.

MISS LUCIE HILLIER states that she has been prevented from playing in public during the last eighteen months by an injury to her wrist, from which she has now almost recovered.

MR. GERALD WALLEN—a violinist who studied originally with Mr. Prosper Sainton and subsequently with M. Émile Sauret, and who has recently been playing at Frankfurt and other towns in Germany—has arranged for two afternoon violin recitals at the Queen's Hall, the first to take place on Friday the 22nd inst., and the other on June 9th. He will introduce some unfamiliar works, including a Suite by César Cui. At the first recital he will also include in his programme Saint-Saëns's Violin Concerto in E minor, and a Sonata in E minor by Miss Helen Hopkirk, first played by the composer and Herr Kneisel in Boston.

### PERFORMANCES NEXT WEEK.

- |       |   |
|-------|---|
| Mon.  | Madame F. du Barry's Concert, 3, Queen's Hall.                              |
| —     | Herr Willy Burmeister's Violin Recital, 3, St. James's Hall.                |
| —     | Tonic Sol-fa Concert, 8, Queen's Hall.                                      |
| —     | Messrs. Watson and Tucker's Recital, 8, Queen's Hall.                       |
| —     | Miss Florence Christie's Concert, 8, 15, Kensington Town Hall.              |
| —     | Richier Concerts, 8, 30, St. James's Hall.                                  |
| —     | Royal Opera, Covent Garden, 8, 30, 'Rigoletto.'                             |
| Tues. | Herr Eugen D'Albert's Pianoforte Recital, 3, St. James's Hall.              |
| —     | The Misses Conway's Recital, 3, Steinway Hall.                              |
| —     | Miss Annie Parsons's Historical Pianoforte Recital, 3, 30, Trinity College. |
| —     | Bach Choir Concert, 4, 45, Queen's Hall.                                    |
| —     | Madame Grimaldi's "sauer" Recital, 8, Queen's Hall.                         |
| —     | Royal Opera, Covent Garden, 8, 'Roméo et Juliette.'                         |
| Wed.  | Miss Evelyn Downes's Concert, 3, Queen's Hall.                              |
| —     | London County Council Bands, 3, Queen's Hall.                               |
| —     | Philharmonic Society's Concert, 8, Queen's Hall.                            |
| —     | Mr. Gustave Garcia's Academic Performance, 8, St. George's Hall.            |
| —     | Royal Opera, Covent Garden, 8, 30, 'Fra Diavolo.'                           |

- |        |  |
|--------|--|
| Thurs. | Mlle. Bette's Violin Recital, 3, St. James's Hall.                       |
| —      | Miss Marie Roberts's Concert, 3, Steinway Hall.                          |
| —      | Mr. Reginald Clark's Concert, 3, Queen's Hall.                           |
| —      | Miss Isabel Hirschfeld's Concert, 8, Queen's Hall.                       |
| —      | Mr. Gordon Tanner's Violin Recital, 8, St. James's Hall.                 |
| —      | Mr. Forrest Scott's Vocal Recital, 8, Steinway Hall.                     |
| —      | Royal Opera, Covent Garden.  |
| Fri.   | London Academy of Music Concert, 2, 30, St. James's Hall.                |
| —      | Mr. Gerald Walcott's Violin Recital, 3, Queen's Hall.                    |
| —      | City of London Artillery Band Concert, 8, St. James's Hall.              |
| —      | Royal Opera, Covent Garden.  |
| Sat.   | Herr Emil Sauer's Pianoforte Recital, 3, St. James's Hall.               |
| —      | Mr. W. H. Speer's Concert, 3, Queen's Hall.                              |
| —      | Haech Organ Recital by Mr. E. H. Thorpe, 3, 30, St. Anne's Church, Soho. |
| —      | Royal Opera, Covent Garden.  |

\*. The opera arrangements are, of course, subject to alteration.

### DRAMA

*Shakspeare and his Predecessors.* By Frederick S. Boas, M.A. (Murray.)

THE title of this volume is a little misleading. It might certainly make one expect that the special subject was the relation of Shakspeare to his predecessors, which, indeed, would be an excellent as it is a far from exhausted subject; but, in fact, the special theme is Shakspeare himself and by himself, although, no doubt, some account of some of his predecessors is given in the opening chapters. The volume consists mainly of "a study of" Shakspeare's "mind and art," to quote from the title-page of a work to which, as Mr. Boas frankly and truly says, his "debt is manifest."

Such a slight misrepresentation, however, is no very important matter. And, whatever the label of his book, we are glad to say that it deserves a welcome for its wide information, its sound judgment, and its readable style. We doubt whether a better manual could be found for the "University Extension" student, for whom, we presume, it is particularly designed. Mr. Boas is evidently well acquainted with the best authorities, both English and German; but he has made a well-considered estimate of their respective values, so that he by no means lies at their mercy and repeats idolatrously what they have thought good to say. He listens to them respectfully and attentively; but he forms his own opinion on what he hears, and when he adopts anything, he adopts it not because *ipse dixit*, but because of its intrinsic merit. And he has taken great pains to bring his work up to date. On the whole, the audiences must be congratulated who have had the advantage of sitting under a lecturer so well informed and scholarly, so shrewd and capable, and with such gifts of clear and vigorous expression; and the public may be congratulated on its now having the opportunity of sharing what Mr. Boas's audiences have enjoyed, for no doubt the present volume contains the gist, if not the actual words, of Mr. Boas's "University Extension" lectures.

But it is not possible to add that Mr. Boas makes any noticeable addition to our knowledge of Shakspeare or to Shakspearean criticism. He says much that is true, and this is no mean praise, for books on Shakspeare abound in extravagances and crotchets and blunders; and he puts well and freshly what he says; but it is not new. Originality is a different thing from independence. To many, perhaps, it may be a recommendation of this volume if we state that it offers no striking novelties, but rather provides an admirable exposition of such Shakspearean views as find favour with distinguished scholars of to-day.



To refer to one or two details. Mr. Boas should scarcely say that Shakspeare was "indisputably the author of 'Richard III.,'" for, in fact, his authorship of it is disputed, e.g., by such a critic as Lowell. The play in question is certainly Marloesque in a singular degree. These Marloesque features are not, perhaps, irreconcilable with Shakspearean authorship; but they surely justify a dispute concerning it. When Mr. Boas remarks that Shakspeare "did not make use of" North's Plutarch's 'Lives' "for dramatic purposes till after 1600," he seems to forget the use made of it in the portrayal of Theseus in the 'Midsummer Night's Dream.' Moreover, 1600 should rather be 1599; for 'Julius Cæsar' must surely have been written not later than 1600; possibly it was written a little earlier. Weever's 'Mirror of Martyrs'—a well-known passage in which is generally accepted as referring to the famous speeches of Brutus and Antony in the Forum—was published in 1601. It is hardly likely that 'Julius Cæsar,' to whose popularity Weever's lines testify, was written in the very same year in which those lines were published. Indeed, Weever in his dedication states—and this statement really ought not to be overlooked, as it perpetually is—that "this poem which I present to your learned view some two years ago was made fit for print." Of course it is possible that he made alterations and additions; but if we take his words quite rigorously we must conclude that 'Julius Cæsar' was written as early as 1599 at least; nor do we think that the close of that year is a preposterous date to assign for its composition. Elsewhere Mr. Boas observes that "it can scarcely be a mere coincidence that 'Julius Cæsar' immediately follows the Earl's [of Essex] tragic end," i.e., February, 1601. The play was probably written during the months immediately preceding that catastrophe—amidst the anxieties and troubles that were soon to be so miserably terminated.

*Edmond Gondinet: Théâtre Complet.* Tome V. (Paris, Calmann Lévy.)—In one only of the three pieces constituting the fifth volume of his collected drama is M. Gondinet seen at his best. This is 'Un Voyage d'Argent,' a three-act comedy in which he had for collaborator M. Alexandre Bisson. The idea of this piece, first given at the Vaudeville, June 3rd, 1881, is very happy, and the execution, though unequal, is creditable. The dialogue is quintessentially Parisian. The piece was accordingly played for close on one hundred and fifty nights, not consecutive, which for Paris is a long run. The purpose of 'Les Tapageurs,' given at the same house some two years earlier, is more distinctly satirical, the point dealt with being the desire for publicity with which Parisian society is afflicted. The dialogue is at times even more brilliant, but is spun out, and the play, which is far too long and has too many characters, develops into a sort of repetition of the theme of 'Montjoie.' It failed to secure more, accordingly, than a succès d'estime. 'Libres' is along, dull, and pretentious drama in eight tableaux, produced at the Porte-Saint Martin in 1873, and seeking to profit by the patriotic sentiment aroused by the sufferings (then recent) of the French. It deals with a rising of the Souliotes against the Pasha of Janina, and in perusal, at least, is inexpressibly dull.

## THE WEEK.

HAYMARKET.—Afternoon Performance: 'First Part of King Henry IV.'

SHAFTESBURY.—'The Matchmaker,' a Play in Four Acts. By Clo Graves and Gertrude Kingston.

THE performance at the Haymarket of the 'First Part of King Henry IV.' comes as an agreeable surprise. A generation has passed since the play was last seen at Drury Lane, and during that period almost all the traditions of so-called tragic acting have passed away. In the loss of these lies probably our gain. Nothing worse can be recalled than the style in which, towards the middle of the century, the words of Shakspearean tragedy were ladled out at the big houses. The painstaking and conscientious talent of Phelps, the morbid genius of Macready, and the intellectual flashes that lit up the sombre sky of the younger Kean won a certain consideration for a style which, vicious as it was, was supposed to transmit tradition from Betterton, Barry, Garrick, and Kean. With the secondary actors, however, the mouthing had no redeeming feature. Tearing "a passion to tatters, to very rags," was the acting, but the drone of oral recitation was even worse. This style of delivery received at the hands of Fechter a blow from which it has never recovered, and although instances are not even yet unknown when the ululation to be heard on a fine summer morning near "the Zoo" has been copied with what seems servile fidelity, the public, though in certain instances it may pardon, has ceased to approve. Out of the confusion which followed what was practically a subversal of dynasty something like a settled system of government seems to be shaping itself. We have, at least, at the Haymarket a presentation of one of the most splendid and chivalrous of the great chronicle plays in which, except for a little extravagance and horse-play—already, it is to be hoped, reformed—there is much to praise and little to condemn. A good background is supplied by the management, and the scenes of combat are picturesque and inspiring. No great capacity is requisite to bring about this, but it is essential. Not a few actors, some of them unknown mean time in London, impart to the principal heroic characters a truthfulness and vivacity of interpretation such as have rarely been assigned them. Practised actors, such as Mr. Allan and Mr. Everill, supply conventional and becoming presentations of the Earl of Percy and his brother of Worcester. Mr. William Mollison, however, whose name is new to us, displays in King Henry IV. a happiness of bearing and elocution which has never been common on our stage. Mr. Waller, conquering what in his style has long been hide-bound, is quite heroic in Hotspur. Mr. Frank Gillmore's Prince Henry has a boyish jauntiness not wanting in distinction. Mr. Hippisley as Sir Richard Vernon looks splendidly soldierly, and speaks well the few lines assigned him. Owen Glendower, moreover, and the Douglas are excellent presentations, the former especially having exactly the look of mystic exaltation proper to the character. Mr. Tree's Falstaff has ripened greatly since it was last seen. True, it is not the same Falstaff. Falstaff throning over the revels in Eastcheap is wholly different from the same personage

emptied out of a buck-basket or drubbed in female attire as a witch. Mr. Tree differentiates the two characters carefully. We have here the sly, plausible rogue, who, in spite of all in him that is base, crapulous, and ignoble, has given us "medicines to make" us "love him." A more remarkable conquest of difficulties has seldom been seen. Not a moment in the entire performance is there when the actor is recognizable behind the man. Voice, gait, bearing, are all changed, and it is the fat knight himself that comes before us. Preposterous experiments have been tried when men who were not actors at all—Mark Lemon, Arthur Sketchley, and the like—have played Falstaff because they could do it without padding, as though every fat man were a Falstaff. There are, naturally, points in which improvement is conceivable, but Mr. Tree's Falstaff is another-guess thing from those, and is the best the modern stage has seen. It is impossible to deal at length with all the characters. Mrs. Tree contributes a triumphant little sketch of Lady Percy, Miss Marion Evans sings pleasingly the Welsh song, Miss Kate Phillips is infectious in mirth as Dame Quickly, Mr. Lionel Brough is admirable as Bardolph, and Mr. Ross good as Poins.

The four-act play of Miss Graves and Miss Kingston is smartly written and contains some clever sketches of character and some very saucy lines. It is, or will be when the requisite excisions are made, very laughable, and it furnishes opportunity for some excellent acting by Miss Lena Ashwell, Miss Kingston, Miss Beatrice Ferrar, Mr. Lewis Waller, Mr. C. P. Little, and other artists. With this praise the dramatists must be content. As a play it is invertebrate.

## Dramatic Gossip.

DRURY LANE reopened on Wednesday with 'Jo,' Mr. J. P. Burnett's gloomy adaptation from 'Bleak House.' Miss Jennie Lee reappeared as Jo; and Miss Katie Lee (Guster), Mrs. Vernon Paget (Mrs. Snagsby), and Mr. Alfred Balfour (Mr. Snagsby) resumed their original characters. Miss Alma Stanley was Lady Dedlock; Mr. Rudge Harding, Sir Leicester; Mr. Howard Russell, Mr. Tulkinghorn; and Mr. Robb Harwood, Mr. Chadband.

A MISCELLANEOUS entertainment for a benefit was given at the Haymarket on Tuesday afternoon. Among the pieces played were 'Delicate Ground'; an act of 'Ours,' in which Mr. and Mrs. Bancroft, Mr. and Mrs. Tree, Mr. Forbes Robertson, Mr. Willard, Mr. F. Kerr, and Miss Rose Leclercq took part; a scene from 'Miss Tomboy'; 'Mr. versus Mrs.,' given by Mr. Bouchier and Miss Violet Vanbrugh; and 'Mrs. Hilary Regrets,' supported by Mr. Wyndham and Miss Moore.

At the Métropole Miss Fortescue has been playing in 'Pygmalion and Galatea' and 'Comedy and Tragedy.'

THE performance of 'Rosemary,' by Mr. Louis N. Parker and Mr. Murray Carson, promised at the Criterion for Thursday, has been postponed until this evening.

SOMEWHAT, we should think, to the relief of visitors to the Royalty, the lugubrious opening piece 'Monsieur de Paris' has been withdrawn, 'Kitty Clive,' with Miss Irene Vanbrugh in her original part of the heroine, having been substituted. Miss Violet Vanbrugh disappears temporarily from the bills, to reappear shortly, it is to be hoped, in something more worthy of her sunny talents.

OWING to the indisposition of Miss Rosina Filippi, Miss Adrienne Dairolles has been playing at the Haymarket the part of Madame Vinard in 'Tribby.'

DURING the first three days of this week Mr. and Mrs. Kendal have appeared at the Greenwich Theatre in 'The Ironmaster,' 'A Scrap of Paper,' and 'The Queen's Shilling.'

NUMEROUS as are the London theatres, they are inadequate to the demand during the season. Among those looking around for theatres for the coming season are Madame Bernhardt, Mr. and Mrs. Kendal, and Miss Olga Nether-sole.

MR. SIDNEY JERROLD writes from Lichfield: "I should deem it a favour if you would allow me to make the following statement in your columns. I have been asked several times of late, 'Who is the Miss Mary Jerrold who appeared at the St. James's Theatre the other day?' She has been described in the papers as the great-granddaughter of Douglas Jerrold, which she is; but her surname is not Jerrold. Jerrold is one of her Christian names, and has been adopted as a surname by way of a *nom de guerre*. I would rather abstain from making any comment upon that; but I am anxious to enlighten those who, knowing the family, have been wondering how there could be on the stage a great-granddaughter of Douglas Jerrold bearing his surname."

TO CORRESPONDENTS.—M. C. M.—G. L. C.—A. K. C.—B. B.—received.

W. C.—You should send such questions to *Notes and Queries*.

Errata.—No. 3576, p. 622, col. 3, ll. 8 and 11, for "Keraton" read *Kearlon*.

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